

PLAY IT  
LIKE IT IS  
GUITAR

WITH TABLATURE

NOTE-FOR-NOTE  
TRANSCRIPTIONS

# Children Of Bodom

## ARE YOU DEAD YET?

GUITAR + VOCAL



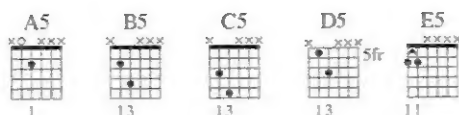
ARTIST  
APPROVED



# LIVING DEAD BEAT

Music and Lyrics by  
Aleksi Laiho

Drop D tuning, down 1 step:  
(low to high) C-G-C-F-A-D



## Intro

Moderate Rock ♩ = 130

N.C.

Riff A

Play 6 times  
End Riff A

Gtr. 1: w/ Riff A (12 times)  
N.C.

Riff B

\*\*Gtr. 2

\*Gtr. 1

*mf* P.M. -----

*mf*

TAB

5 5 5 5 5 5 5 5

15 15 17 17 15 15 15 15 15 15 13 13 13 13 12 12

\*Synth. arr. for gtr.

\*\*Synth. arr. for gtr.

Gtr. 2: w/ Riff B (2 times)

End Riff B

Gtrs. 3 & 4 (dist.)

*f* P.M. -----

15 15 17 17 15 15 15 15 15 15 13 13 12 12 14 14

0 0

Gtr. 3

P.S.

P.M. -----

Gtr. 4 divisi

Harm.

w/ bar

steady gliss.

5

-8 1/2 -6 -2 1/2 -6

(5) (5)

Gtrs. 3 & 4

P.M. -----

P.M. -----

P.M. -----

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

N.C.  
Riff C

D5

Gtr. 2

Gtr. 5  
(dist.)  
divisi

Riff C1  
*mf*

15 15 17 17 15 15 15 15 13 13 12 12 15 15 17 17 15 15 15 15 13 13 12 12  
12 12 14 14 12 12 12 12 10 10 10 10 9 9 12 12 14 14 12 12 12 12 10 10 9 9 14 14  
12 12

Gtrs. 3 & 4

Rhy. Fig. 1

P.M. -----

0 0

N.C.

Bb5

N.C.

C5

(2nd time:) Look

out!

End Riff C

End Riff C1

15 15 17 17 15 15 15 15 13 13 17 17 17 17 20 20 17 17 18 17 17 18 20 17 18 20  
12 12 14 14 12 12 12 12 10 10 12 12 14 14 10 10 10 10 10 9 19 19 9 10 13 9 10 13  
10 10

End Rhy. Fig. 1

P.M.

P.M. -----

Double-time feel

Gtrs. 2 & 5 tacet  
2nd & 3rd times, Lead Voc. tacet

N.C.

Play 3 times

Gtrs. 3 & 4 Riff D

Gtr. 3


End Riff D

Gtr. 4  
divisi

0 5 3 0 3 5 0 3 2 3 5 2 0 5 3 0 3 5 0 3 3 0 2 3 5 2 3

The first system of the musical score for 'The Bird Song' is shown. It features a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff. The first measure contains a half note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note D5, and a quarter note E5. The third measure contains a quarter note F5, a quarter note G5, and a quarter note A5. The fourth measure contains a quarter note B5, a quarter note C6, and a quarter note D6. The fifth measure contains a quarter note E6, a quarter note F6, and a quarter note G6. The sixth measure contains a quarter note A6, a quarter note B6, and a quarter note C7. The seventh measure contains a quarter note D7, a quarter note E7, and a quarter note F7. The eighth measure contains a quarter note G7, a quarter note A7, and a quarter note B7. The ninth measure contains a quarter note C8, a quarter note D8, and a quarter note E8. The tenth measure contains a quarter note F8, a quarter note G8, and a quarter note A8. The eleventh measure contains a quarter note B8, a quarter note C9, and a quarter note D9. The twelfth measure contains a quarter note E9, a quarter note F9, and a quarter note G9. The thirteenth measure contains a quarter note A9, a quarter note B9, and a quarter note C10. The fourteenth measure contains a quarter note D10, a quarter note E10, and a quarter note F10. The fifteenth measure contains a quarter note G10, a quarter note A10, and a quarter note B10. The sixteenth measure contains a quarter note C11, a quarter note D11, and a quarter note E11. The seventeenth measure contains a quarter note F11, a quarter note G11, and a quarter note A11. The eighteenth measure contains a quarter note B11, a quarter note C12, and a quarter note D12. The nineteenth measure contains a quarter note E12, a quarter note F12, and a quarter note G12. The twentieth measure contains a quarter note A12, a quarter note B12, and a quarter note C13. The twenty-first measure contains a quarter note D13, a quarter note E13, and a quarter note F13. The twenty-second measure contains a quarter note G13, a quarter note A13, and a quarter note B13. The twenty-third measure contains a quarter note C14, a quarter note D14, and a quarter note E14. The twenty-fourth measure contains a quarter note F14, a quarter note G14, and a quarter note A14. The twenty-fifth measure contains a quarter note B14, a quarter note C15, and a quarter note D15. The twenty-sixth measure contains a quarter note E15, a quarter note F15, and a quarter note G15. The twenty-seventh measure contains a quarter note A15, a quarter note B15, and a quarter note C16. The twenty-eighth measure contains a quarter note D16, a quarter note E16, and a quarter note F16. The twenty-ninth measure contains a quarter note G16, a quarter note A16, and a quarter note B16. The thirtieth measure contains a quarter note C17, a quarter note D17, and a quarter note E17. The thirty-first measure contains a quarter note F17, a quarter note G17, and a quarter note A17. The thirty-second measure contains a quarter note B17, a quarter note C18, and a quarter note D18. The thirty-third measure contains a quarter note E18, a quarter note F18, and a quarter note G18. The thirty-fourth measure contains a quarter note A18, a quarter note B18, and a quarter note C19. The thirty-fifth measure contains a quarter note D19, a quarter note E19, and a quarter note F19. The thirty-sixth measure contains a quarter note G19, a quarter note A19, and a quarter note B19. The thirty-seventh measure contains a quarter note C20, a quarter note D20, and a quarter note E20. The thirty-eighth measure contains a quarter note F20, a quarter note G20, and a quarter note A20. The thirty-ninth measure contains a quarter note B20, a quarter note C21, and a quarter note D21. The fortieth measure contains a quarter note E21, a quarter note F21, and a quarter note G21. The forty-first measure contains a quarter note A21, a quarter note B21, and a quarter note C22. The forty-second measure contains a quarter note D22, a quarter note E22, and a quarter note F22. The forty-third measure contains a quarter note G22, a quarter note A22, and a quarter note B22. The forty-fourth measure contains a quarter note C23, a quarter note D23, and a quarter note E23. The forty-fifth measure contains a quarter note F23, a quarter note G23, and a quarter note A23. The forty-sixth measure contains a quarter note B23, a quarter note C24, and a quarter note D24. The forty-seventh measure contains a quarter note E24, a quarter note F24, and a quarter note G24. The forty-eighth measure contains a quarter note A24, a quarter note B24, and a quarter note C25. The forty-ninth measure contains a quarter note D25, a quarter note E25, and a quarter note F25. The fiftieth measure contains a quarter note G25, a quarter note A25, and a quarter note B25. The fifty-first measure contains a quarter note C26, a quarter note D26, and a quarter note E26. The fifty-second measure contains a quarter note F26, a quarter note G26, and a quarter note A26. The fifty-third measure contains a quarter note B26, a quarter note C27, and a quarter note D27. The fifty-fourth measure contains a quarter note E27, a quarter note F27, and a quarter note G27. The fifty-fifth measure contains a quarter note A27, a quarter note B27, and a quarter note C28. The fifty-sixth measure contains a quarter note D28, a quarter note E28, and a quarter note F28. The fifty-seventh measure contains a quarter note G28, a quarter note A28, and a quarter note B28. The fifty-eighth measure contains a quarter note C29, a quarter note D29, and a quarter note E29. The fifty-ninth measure contains a quarter note F29, a quarter note G29, and a quarter note A29. The sixtieth measure contains a quarter note B29, a quarter note C30, and a quarter note D30. The sixty-first measure contains a quarter note E30, a quarter note F30, and a quarter note G30. The sixty-second measure contains a quarter note A30, a quarter note B30, and a quarter note C31. The sixty-third measure contains a quarter note D31, a quarter note E31, and a quarter note F31. The sixty-fourth measure contains a quarter note G31, a quarter note A31, and a quarter note B31. The sixty-fifth measure contains a quarter note C32, a quarter note D32, and a quarter note E32. The sixty-sixth measure contains a quarter note F32, a quarter note G32, and a quarter note A32. The sixty-seventh measure contains a quarter note B32, a quarter note C33, and a quarter note D33. The sixty-eighth measure contains a quarter note E33, a quarter note F33, and a quarter note G33. The sixty-ninth measure contains a quarter note A33, a quarter note B33, and a quarter note C34. The seventieth measure contains a quarter note D34, a quarter note E34, and a quarter note F34. The seventy-first measure contains a quarter note G34, a quarter note A34, and a quarter note B34. The seventy-second measure contains a quarter note C35, a quarter note D35, and a quarter note E35. The seventy-third measure contains a quarter note F35, a quarter note G35, and a quarter note A35. The seventy-fourth measure contains a quarter note B35, a quarter note C36, and a quarter note D36. The seventy-fifth measure contains a quarter note E36, a quarter note F36, and a quarter note G36. The seventy-sixth measure contains a quarter note A36, a quarter note B36, and a quarter note C37. The seventy-seventh measure contains a quarter note D37, a quarter note E37, and a quarter note F37. The seventy-eighth measure contains a quarter note G37, a quarter note A37, and a quarter note B37. The seventy-ninth measure contains a quarter note C38, a quarter note D38, and a quarter note E38. The eightieth measure contains a quarter note F38, a quarter note G38, and a quarter note A38. The eighty-first measure contains a quarter note B38, a quarter note C39, and a quarter note D39. The eighty-second measure contains a quarter note E39, a quarter note F39, and a quarter note G39. The eighty-third measure contains a quarter note A39, a quarter note B39, and a quarter note C40. The eighty-fourth measure contains a quarter note D40, a quarter note E40, and a quarter note F40. The eighty-fifth measure contains a quarter note G40, a quarter note A40, and a quarter note B40. The eighty-sixth measure contains a quarter note C41, a quarter note D41, and a quarter note E41. The eighty-seventh measure contains a quarter note F41, a quarter note G41, and a quarter note A41. The eighty-eighth measure contains a quarter note B41, a quarter note C42, and a quarter note D42. The eighty-ninth measure contains a quarter note E42, a quarter note F42, and a quarter note G42. The ninetieth measure contains a quarter note A42, a quarter note B42, and a quarter note C43. The hundredth measure contains a quarter note D43, a quarter note E43, and a quarter note F43. The hundred and first measure contains a quarter note G43, a quarter note A43, and a quarter note B43. The hundred and second measure contains a quarter note C44, a quarter note D44, and a quarter note E44. The hundred and third measure contains a quarter note F44, a quarter note G44, and a quarter note A44. The hundred and fourth measure contains a quarter note B44, a quarter note C45, and a quarter note D45. The hundred and fifth measure contains a quarter note E45, a quarter note F45, and a quarter note G45. The hundred and sixth measure contains a quarter note A45, a quarter note B45, and a quarter note C46. The hundred and seventh measure contains a quarter note D46, a quarter note E46, and a quarter note F46. The hundred and eighth measure contains a quarter note G46, a quarter note A46, and a quarter note B46. The hundred and ninth measure contains a quarter note C47, a quarter note D47, and a quarter note E47. The hundred and tenth measure contains a quarter note F47, a quarter note G47, and a quarter note A47. The hundred and eleventh measure contains a quarter note B47, a quarter note C48, and a quarter note D48. The hundred and twelfth measure contains a quarter note E48, a quarter note F48, and a quarter note G48. The hundred and thirteenth measure contains a quarter note A48, a quarter note B48, and a quarter note C49. The hundred and fourteenth measure contains a quarter note D49, a quarter note E49, and a quarter note F49. The hundred and fifteenth measure contains a quarter note G49, a quarter note A49, and a quarter note B49. The hundred and sixteenth measure contains a quarter note C50, a quarter note D50, and a quarter note E50. The hundred and seventeenth measure contains a quarter note F50, a quarter note G50, and a quarter note A50. The hundred and eighteenth measure contains a quarter note B50, a quarter note C51, and a quarter note D51. The hundred and nineteenth measure contains a quarter note E51, a quarter note F51, and a quarter note G51. The hundred and twentieth measure contains a quarter note A51, a quarter note B51, and a quarter note C52. The hundred and twenty-first measure contains a quarter note D52, a quarter note E52, and a quarter note F52. The hundred and twenty-second measure contains a quarter note G52, a quarter note A52, and a quarter note B52. The hundred and twenty-third measure contains a quarter note C53, a quarter note D53, and a quarter note E53. The hundred and twenty-fourth measure contains a quarter note F53, a quarter note G53, and a quarter note A53. The hundred and twenty-fifth measure contains a quarter note B53, a quarter note C54, and a quarter note D54. The hundred and twenty-sixth measure contains a quarter note E54, a quarter note F54, and a quarter note G54. The hundred and twenty-seventh measure contains a quarter note A54, a quarter note B54, and a quarter note C55. The hundred and twenty-eighth measure contains a quarter note D55, a quarter note E55, and a quarter note F55. The hundred and twenty-ninth measure contains a quarter note G55, a quarter note A55, and a quarter note B55. The hundred and thirtieth measure contains a quarter note C56, a quarter note D56, and a quarter note E56. The hundred and thirty-first measure contains a quarter note F56, a quarter note G56, and a quarter note A56. The hundred and thirty-second measure contains a quarter note B56, a quarter note C57, and a quarter note D57. The hundred and thirty-third measure contains a quarter note E57, a quarter note F57, and a quarter note G57. The hundred and thirty-fourth measure contains a quarter note A57, a quarter note B57, and a quarter note C58. The hundred and thirty-fifth measure contains a quarter note D58, a quarter note E58, and a quarter note F58. The hundred and thirty-sixth measure contains a quarter note G58, a quarter note A58, and a quarter note B58. The hundred and thirty-seventh measure contains a quarter note C59, a quarter note D59, and a quarter note E59. The hundred and thirty-eighth measure contains a quarter note F59, a quarter note G59, and a quarter note A59. The hundred and thirty-ninth measure contains a quarter note B59, a quarter note C60, and a quarter note D60. The hundred and fortieth measure contains a quarter note E60, a quarter note F60, and a quarter note G60. The hundred and forty-first measure contains a quarter note A60, a quarter note B60, and a quarter note C61. The hundred and forty-second measure contains a quarter note D61, a quarter note E61, and a quarter note F61. The hundred and forty-third measure contains a quarter note G61, a quarter note A61, and a quarter note B61. The hundred and forty-fourth measure contains a quarter note C62, a quarter note D62, and a quarter note E62. The hundred and forty-fifth measure contains a quarter note F62, a quarter note G62, and a quarter note A62. The hundred and forty-sixth measure contains a quarter note B62, a quarter note C63, and a quarter note D63. The hundred and forty-seventh measure contains a quarter note E63, a quarter note F63, and a quarter note G63. The hundred and forty-eighth measure contains a quarter note A63, a quarter note B63, and a quarter note C64. The hundred and forty-ninth measure contains a quarter note D64, a quarter note E64, and a quarter note F64. The hundred and fiftieth measure contains a quarter note G64, a quarter note A64, and a quarter note B64. The hundred and fifty-first measure contains a quarter note C65, a quarter note D65, and a quarter note E65. The hundred and fifty-second measure contains a quarter note F65, a quarter note G65, and a quarter note A65. The hundred and fifty-third measure contains a quarter note B65, a quarter note C66, and a quarter note D66. The hundred and fifty-fourth measure contains a quarter note E66, a quarter note F66, and a quarter note G6

N.C.



Uh!

Gr. 3

P.M. -----

10 10 10 10  
X X X X  
8 8 8 8

[illegible]

Verse  
N.C.



1. Once a - gain, wait - ing for the dark - ness, beat up, spun and scarred.

Riff E

P.M.

10 10 10 10  
X X X X  
8 8 8 8

[illegible]

Pre - par - ing for an - oth - er war.

End Riff E

P.M.-----

1

0 0 0 0 5 (6) 0 0 0 0 0 0 0

3 3 3 7 3 3 3 5 7 5 7 3

End Riff E1

P.M.-----

1

0 0 0 0 3 (3) 0 0 0 0 0 0 0

0 0 0 3 0 0 0 0 0 1 1 1

Day by day we de - cay. Sun - light, get out of our way.

P.M.-----

1

0 0 0 0 5 (6) 0 0 0 0 0 0 0

0 0 0 4 (4) 0 0 0 0

7 7 7 7  
X X X X  
5 5 5 5

P.M.-----

1

0 0 0 0 3 (3) 0 0 0 0 0 0 0

0 0 0 1 (1) 0 0 0 0

4 4 4 4  
X X X X  
2 2 2 2

Dig up your - self from your grave.

P.M. P.M.

0 0 0 0 5 (6) 0 0 0 0 0 0 0 3 3 3 7 3 3 3 3 5 7 3 5 3

0 0 0 0 3 (3) 0 0 0 0 0 0 0 0 0 0 0 0 1 3 1

# Interlude

## Double-time feel

Gtrs. 3 & 4: w/ Riff D (2 times)  
N.C.

## End double-time feel

# Verse

Gtrs. 3 & 4: w/ Riffs E & E1  
N.C.

3

2. Bad to the bone, raised in the gut - ter.

Not ex - act - ly a moth - er - fuck - ing role mod - el to you, look - ing down on me.

E5 N.C.

(Fuck — you, bitch!) Ain't got the time for the fu - ture or the past.

Gtr. 3

P.M. P.M.

X 0 0 0 0 0 0 0 0 0 0 0 0 7 7 7 7  
X 5 5 5 5

Gtr. 4

P.M. P.M.

X 0 0 0 0 0 0 0 0 0 0 0 0 4 4 4 4  
X 2 2 2 2

Live for the mo - ment; make it last. As

15ma-----  
loco

P.M.----- P.H.----- P.M.----- P.M.----- P.M.-----

0 0 0 0 6 (6) 0 0 0 0 0 0 3 3 3 7 3 3 5 5 7 5 5 5

15ma-----  
loco

P.M.----- P.H.----- P.M.----- P.M.----- P.M.-----

0 0 0 0 3 (3) 0 0 0 0 0 0 0 0 0 3 0 0 0 0 5 0 0 5

# Pre-Chorus

2nd time, Gtr. 2: w/ Fill 1

Bb5

A5

N.C.

long as the twi - light veils, \_\_\_\_\_ the

Gtrs. 3 & 4

Gtr. 3

Gtr. 4  
divisi

P.M.----- Harm. P.M.----- Harm. P.M.-----

3 1 3 1 3 1 2 0 2 0 2 0 0 0 3 0 0 3 0 0 0 0 6/10 6/10  
4/8 4/8 4/8

Pitch: A A

\*Gtr. 4 to left of slashes in tab.

Fill 1

Gtr. 2

11 (11)



G5 B $\flat$ 5 N.C.

dec - a - dence we \_\_\_\_\_ em - brace \_\_\_\_\_

Gtr. 3 & 4 Gtr. 4 P.M. Gtr. 3 & 4 Gtrs. 3 & 4

P.M. Gtr. 3 divisi P.M. P.M.

0 0 3/7 5/8 2/5 3/7 7 3

\*Gtr. 3 to left of slashes in tab.

C5 B5

more than the ones \_\_\_\_\_ we love. \_\_\_\_\_

8va 1 loco 8va 1 loco

P.M. Harm. P.M. Harm. P.M. Gtr. 3 (cont. in slashes) Gtr. 4 divisi (cont. in slashes)

2 2 3 2 2 2 2 2 2 2 2 2

Pitch: A A

8/12 8/12 6/10 6/10

\*\*Gtr. 4 to left of slashes in tab.

A5 B5 C5 D5 B5

We're ar - dent, we're burn - ing down.

Gtr. 5 8va

14 15 14 15 12 15 10 15 12 15 14 15 12 15 10 15 13 15 14 15 12 15 10 15 17 14 15 19 14 15 16



G5 Bb5 N.C.

dec - a - dence we \_\_\_\_\_ em - brace \_\_\_\_\_

Gtrs. 3 & 4

Gtr. 4 P.M.-----

P.M.-----

Gtrs. 3 & 4

P.M.-----

Gtr. 3 *divisi*

P.M.-----

3/7 5/8 2/5 3/7 7 3

\*Gtr. 3 to left of slashes in tab.

C5 B5

more than the ones \_\_\_\_\_ we love. \_\_\_\_\_

8va 1 loco 8va 1 loco

(cont. in slashes)

Gtr. 3

(cont. in slashes)

Gtr. 4 *divisi*

P.M.----- Harm. P.M.----- Harm. P.M.-----

5 5 5 4 4 4 2 2 2 3 3 2 2 2 2 2 2 2

Pitch: A A

8/12 8/12 8/10 8/10

\*\*Gtr. 4 to left of slashes in tab.

A5 B5 C5 D5 B5

Gtrs. 3 & 4

(cont. in notation)

We're ar - dent, we're burn - ing down.

Gtr. 5 8va-----

15 14 15 12 15 10 15 12 15 14 15 12 15 10 15 13 15 14 15 12 15 10 15 17 14 15 19 14 15 16

# Chorus

Gr. 5 tacet  
E5

D5

E5

N.C.

Not a - fraid of cry - ing, sor - row and foe.

Rhy. Fig. 2

Gtrs. 3 & 4

Gr. 4

P.M.-----|

P.M.-----|

P.M.-----|

Gr. 3  
divisi  
\*

2

2

2

2

2

0

0

0

0

0

2

2

2

2

2

5/2

7/4

9/5

5/2

9/5

7/4

0/0

\*Gr. 4 to left to slashes in tab, next 7 meas.

E5

B5

C5

D5

G5

D5

Not a - fraid of fall - ing down be - low.

Gtrs. 3 & 4

Gr. 4

P.M.-----|

P.M.-----|

Gr. 3  
divisi

2

2

2

2

2

2

4

4

2

2

2

5

5

X/X

X/X

7/0

7/0

7/0

7/0

X/X

X/X

7/0

7/0

E5

D5

N.C.

E5

N.C.

To the night, reck - less - ly we fly.

Gtrs. 3 & 4

Gr. 4

End Rhy. Fig. 2

P.M.-----|

Harm.-----|

P.M.-----|

Gr. 3  
divisi

2

2

2

2

2

0

0

5

5

5

7

7

2

2

2

2

2

5/2

7/4

9/5

7/4

9/5

7/4

0/0

Pitch: D A D

To Coda

E5

B5

C5

D5

G5

D5

Like liv - ing dead, we'll nev - er die.

Gtrs. 3 & 4

Gr. 4

P.M.-----|

P.M.-----|

Gr. 3  
divisi

(Gr. 3 cont. in slashes)

2

2

2

2

2

2

4

4

2

2

2

2

5

5

X/X

X/X

7/0

7/0

7/0

7/0

X/X

X/X

7/0

7/0

# Interlude

Gtrs 2 & 5 w/ Riffs C & C1 (2 times)

Gtrs 3 & 4 w/ Rhy. Fig. 1 (2 times)

N.C.

E5

Gtr 3

Gtr 2

Gtr 5

17 17 19 19 17 17 17 17 15 15 14 14

14 14 16 16 14 14 14 14 12 12 14 14 11 11

12 12

Gtr 4

D5

N.C.

Bb5 N.C. C5

Verse

N.C. E5

N.C.

3. Stall - ing the sand - man, fight-ing back, drink-ing like a mad - man,

Gtr 3

P.M.

10 10 10 10

8 8 8 8

Gtr 4

P.M.

6 6 6 6

4 4 4 4







E5 B5 C5 D5 E5 G5

Like liv - ing dead, — we'll nev - er die. —

Gtr. 3 & 4

P.M. — — — — — P.M. — — — — —

Interlude

D5 Eb5 N.C. F5 E5 D5 Eb5 N.C. Bb5 C5

Rhy. Fig. 3 End Rhy. Fig. 3

Gtr. 4

Harm. P.M. — — — — — Harm. P.M. — — — — — Harm. P.M. — — — — — Harm. P.M. — — — — — Harm. P.M. — — — — — Harm. P.M. — — — — — Harm. P.M. — — — — —

Pitch: A A A A A A A A

Gtr. 3

P.M. — — — — — P.M. — — — — —

Gtr. 4: w/ Rhy. Fig. 3 (2 times)

N.C. D5 Eb5 N.C. F5 E5 N.C. D5 Eb5 N.C. Bb5 C5

Gtr. 3

Harm P.M. — — — — — Harm P.M. — — — — — Harm P.M. — — — — — Harm P.M. — — — — — Harm P.M. — — — — — Harm P.M. — — — — —

Pitch: D D D D D D D D





**D**  
 ⑤  
 open  
 P.M.

**E**  
 ⑥  
 2fr  
 1

**F#**  
 ⑥  
 4fr

**B**  
 ⑤  
 2fr

17 15 14 15 14 17 15 14 17 15 14 12 7 0 10 12 8 0 14 17 14 15 0 14 11 13 0

P.M.

0 0 0 0 0 0 0 0 0 2 4 0 0 4 5 0 0 0 0 0 0 0 0 2 2 2 2 2 2 2 2 2

**E**  
 ⑥  
 2fr  
 2.

**B**  
 ⑤  
 2fr

N.C.

P.M.

(cont. in notation) Gtr. 5

Gtr. 2  
 divisi

12 7 0 10 12 0 0 14 17 14 15 0 14 11 13 0 11 8 10 0 8 5 7 8 11 8 10 10 11 10 10 11 10 14 11 13 13 13 13 13 14 14 16

Gtrs. 3 & 4

P.M.

0 0 0 0 0 0 0 0 2

\* *S. a*

17 14 16 16 17 16 14 16 20 17 19 20 19 17 20 19 23 20 20 1 1/2 (20)

\* *S. a* refers to both gtrs

P.M.

2 2 2 2 2 2 2 2 2 2 2 2 3 (3)

Pitch G  
 \*\* *1/5ma* refers to harmonic only.


Gtr- 3 & 4 N.C. loco D5 Eb5 N.C. F5 E5 N.C. D5 Eb5 N.C. Bb5 C5

The musical notation shows a guitar solo on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The tempo/mood is indicated as "loco". Above the staff, chord symbols are written: N.C., D5 Eb5 N.C., F5 E5 N.C., D5 Eb5 N.C., and Bb5 C5. The notes are primarily eighth and sixteenth notes, often beamed together. Below the staff, there are two rows of fret numbers. The first row contains fret numbers 0, 8, 5, 8, 0, 4, 8, 0, 7, 8, 0, 0, 10, 9, 8, 0, 4, 8, 0, 3, 8, 0, 7, 8, 6, 0, 8, 0, 3, 5. The second row contains fret numbers 0, 0, 5, 0, 0, 4, 8, 0, 5, 8, 0, 0, 10, 9, 8, 0, 4, 8, 0, 3, 8, 0, 7, 8, 6, 0, 8, 0, 3, 5. There are also some circled fret numbers: 7/5, 8/6, 10/8, 9/7, 7/5, 8/6, 3/1, 5/3.

P.M. Harm. P.M. -- Harm P.M. -- P.M. -- Harm P.M. -- Harm P.M. -- P.M. --

Pitch: D A

N.C. D5 Eb5 N.C. F5 E5 N.C. *diva* *loco* *diva* *loco* D5 Eb5 N.C. Bb5 C5



P.M. --- Harm. P.M. --- Harm. P.M. --- P.M. --- P.M. --- Harm. P.M. --- Harm. P.M. --- P.M. ---

0 0 3 0 0 2.6 0 0 7 5 8 6 10 9 0 0 2.6 0 0 1.8 0 0 7 5 8 6 3 1 5 3

Pitch: A C C F#

N.C. D5 Eb5 N.C. F5 E5 N.C. D5 Eb5 N.C. Bb5 C5

Gtr. 5

6

3

3

3

3

6

Rit.

1/2

(15)

15 12 15 12 15 15 12 15 12 15 12 15 12 15 14 14 12 14 14 15 13 15 13 15 13 15

Gtrs 3 & 4 Rhy. Fig. 4

P.M. P.M. -1 P.M. P.M. -1

N.C. D5 Eb5 N.C. F5 E5 N.C. D5 Eb5 N.C. C5

End Rhy. Fig. 4



N.C.

N.C. D5 Eb5 N.C. F5 E5

Grtr 5

11 14 12 11 14 11 12 11 14 12 15 18 15 12 14 11 14 12 15 18 15/18 15 17 15 17 14 17

N.C. D5 E♭5 N.C. B♭5 C5  
*da* -----

N.C. D5 E♭5 N.C. F5 E5  
 \*Wd  
 Gtr. 5  
 6 6 6 3  
 Gtr. 2  
 divi  
 20 20 20 17 17 17 18 18 18 15 15 15 17 17 17 13 13 13 15 15 15 12  
 22 22 22 18 18 18 20 20 20 17 17 17 18 18 18 15 15 15 17 17 17 13

<sup>a</sup>8va refers to both gtrs.

Gtr. 2 tacet  
 N.C.  
 loco

Gtr. 5

D5 Eb5 N.C. C5

6 6 6 3

13 12 10 13 11 10 12 10 9 12 10 8 7 8 10 8 7 10 8

### Synthesizer Solo

Gtrs. 3 & 4: w/ Rhy. Fig. 4 (1 1/2 times)

Gtr. 2

N.C.

D5 Eb5 N.C. F5 E5

1 0 0 2 3 2 0 0 3 2 2 4 5 4 2 2 5 3 3 5 6 5 3 3 7 5 5 7 8 7 5 5

Gtr. 5

w/ bar

0

6

Gtr 2

N.C. D5 E $\flat$ 5 N.C. B $\flat$ 5 C5

N.C. D5 E $\flat$ 5 N.C. F5 E5 loco

N.C. D5 E $\flat$ 5 N.C. C5

N.C. D5 E $\flat$ 5 N.C. F5 E5 N.C. D5 E $\flat$ 5 N.C. B $\flat$ 5 C5

**Coda**  
E5

\*w/ fdbk and vib  
bar effects ad lib

8va

N.C.

E5

bar effects ad lib

Gtrs. 3 & 4

P.M.

20



# ARE YOU DEAD YET?

Music and Lyrics by  
Aleksi Laiho



Drop D tuning, down 1 step:  
(low to high) C-G-C-F-A-D

## Intro

Fast Rock = 192

N.C.

## Rift A

Gr. 1 (dist.)

Gr. 1 (dist.)

f P.M. ---| P.M. P.M. P.M. P.M. ---| P.M. ---| P.M. ---| P.M. ---|

TAB

5 6 5 5 6 5 5 6 5 6 5 6

Gtr 2 (dist.)

Chorus

The musical score for the chorus of "The Sound of Silence" is presented in two systems. The first system contains the first two measures of the chorus, and the second system contains the next two measures. The music is written for guitar in standard notation (treble clef, key of D major, 4/4 time) and guitar tablature (TAB). The first measure of the first system features a power chord on the D string (open) and G string (2nd fret), marked with a forte (*f*) dynamic and a palm mute (P.M.) instruction. The second measure of the first system is a whole rest. The first measure of the second system features a power chord on the D string (open) and G string (2nd fret), marked with a piano (*p*) dynamic and a palm mute (P.M.) instruction. The second measure of the second system is a whole rest. The guitar tablature consists of two staves, one for each system, with fret numbers indicated by numbers on the lines.

Chorus

*f* P.M. ---|

*p* P.M. ---|

TAB

The image displays a musical score for the song "The Wind" by Gustav Mahler. The score is written for a vocal line and a guitar accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The vocal line is written in a soprano clef, and the guitar line is written in a bass clef. The score includes various musical notations such as notes, rests, and guitar-specific symbols like "P.M." (Palm Mute) and "P.H." (Palm Harmonic). The guitar line features a mix of single notes, chords, and a wavy line indicating a tremolo or a specific playing technique. The vocal line includes a melodic line with a wavy line at the end, suggesting a sustained or oscillating note. The score is divided into measures by vertical bar lines, and the guitar line includes a fretboard diagram at the bottom of each measure.

Pitch: B<sub>2</sub>

\*15ma refers to harmonic only.

## End Riff A

*loco*

P.M. --- 4 P.M. P.M. --- 4

*loco*

P.M. --- 4 P.M. P.M. --- 4

Gtr. 1: w/ Riff A  
N.C.

Yeah! \_\_\_\_\_

## Gtr. 2 Riff B

P.M. --- 4 P.M. P.M. --- 4 P.M. P.M. --- 4 P.M. --- 4 P.M. --- 4 P.M. --- 4

## End Riff B

*loco*

P.M. --- 4 P.M. P.M. --- 4 P.M. P.H. P.M. --- 4 P.M.

Pitch: D

\*15ma refers to harmonic only.

2nd time, Lead Voc. tacet

D5 Eb5 D5

Eb5

D5

N.C.

Uh!

Rhy. Fig. 1

End Rhy. Fig. 1

(2nd time, Gtr. 2 cont. in slashes)

Gtrs. 1 & 2

Gtr. 2

P.M. --| P.M.

P.M. --| P.M.

P.M.

\*P.M. *divisi*

P.M. -----|

P.M. -----|

\*P.M. applies to both gtrs. (next 2 meas.)

\*\*Gtr. 1 to left of slashes in tab.

D5

Gtr. 2

P.M.

P.M.

P.S.

(cont. in notation)

End Riff C

Riff C

Gtr. 1

P.M. --| let ring --| P.M. --| let ring --| P.M. --|

let ring --| P.M. --|

let ring --| P.M. --|

let ring --| P.M. --|

let ring -----|

17 13

17 13

17 13

17 13

17 13

17 13

17 13

17 13

17 17

17 17

Half-time feel

Gtr. 1: w/ Riff C (2 times)

Gtr. 2

D5

C5

D5

C5

D5

F5

Ab5

Eb5

Verse

D5

I. Don't

hear.

Gtr. 1

P.M.

Gtr. 2

w/ bar

P.M.

-3 1/2

don't deem. Drown in be - fore you dive. Don't care,

\*B $\flat$ sus2

P.M. --- 1

P.M. ---

P.M. ---

3 3 3 3

1 1 1 1

10 10 10 10

8 8 8 8

\*Chord symbol reflects combined harmony

com - mit to your self - de - struc - tion

N.C.

P.M. --- 1

w/ bar

w/ bar

17

10 12 10 12 15

12 15

13

(13)

15 17 15 17 20

17 20

22

(22)

-2

-2 1/2

drive.

Gtr. 1: w/ Riff C

D5

C5

D5

Gtr. 2 loco

7 7 7

5 5 5

Verse

C5

D5

N.C.

2. I kiss the ground with love be -

Rhy. Fig. 2  
Gtr. 1

P.M. -----

P.M. -----

Gtr. 2

Rhy. Fig. 2A

w/ bar

P.M. -----

P.M. -----

-3 1/2

•B $\flat$ sus2

yond for - ev - er. Flip off the sky

P.M. -----

P.M. -----

P.M. -----

P.M. -----

\*Chord symbol reflects combined harmony.



N.C.

with bleed - ing fin - gers till I die,

End half-time feel  
Bb5 C5

End Rhy. Fig. 2

P.M.

End Rhy. Fig. 2A

P.M.

# Interlude

Gtr. 1: w/ Riff A (1st 6 meas.)

Gtr. 2: w/ Riff B

N.C.

yi, yi, yi, oh!

3

# Half-time feel

2nd time, Lead Voc. tacet

\*Dm

G5 A5 Bb5 C5

F

C

Uh!

Gtr. 1

Riff D

P.M. -4 P.M.

Gtr. 2

Riff D1

P.M. -4 P.M.

\*Chord symbols reflect overall harmony

1. 2.

End half-time feel

End Riff D

End Riff D1

Chorus

Eb5 A5 D5 F5 C5

En - e - my, take one good look at me. E - rad - i - cate what you will al-ways be.

Riff E

Gtr. 3 (dist.)

f

Rhy. Fig. 3

Gtrs. 1 & 2

End Rhy. Fig. 3



\*B<sup>b</sup>sus2

Re - gen - er - ate to de - ny the truth.

P.M.

P.M.

\*Chord symbol reflects combined harmony.

N.C.

the fic - tion you live in. Blind - fold your

w/ bar -1 w/ bar -1 w/ bar -1 w/ bar -1

1 (1) 3 (3) 5 (5) 8 (8) 10

13 (13) 15 (15) 17 (17) 20 (20) 22 (22)

N.C.

Verse

Gtr. 1: w/ Rhy. Fig. 2

Gtr. 1: w/ Riff C D5 F5 E5 Eb5 D5

eyes. 4. Dis - clo - sure.

P.M.

-3 1/2

Gtr. 2: w/ Rhy. Fig. 2A

N.C. Bbsus2

self - loath - ing, this time you've gone too far. Or could it be,

End half-time feel  
Bb5 C5

N.C.

my nem - e - sis, that you're me?

Gtrs. 1 & 2

PM

3 0 0 0 0 2 0 0 0 0 3 0 0 0 0 1 5 3

### Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 3  
Gtr. 3: w/ Riff E (2 times)

Eb5 A5 D5 F5 C5

En - e - my, take one good look at me. E - rad - i - cate what you will al - ways be.

Gtrs. 1 & 2: w/ Rhy. Fig. 4

Eb5 A5 D5 F5 C5 N.C.

Your taint - ed flesh, pol - lut - ed soul through a mir - ror I be - hold.

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (2 times)

Eb5 A5 D5 F5 C5

Throw a punch, shards bleed on the floor tear - ing me a - part, but I don't care an - y - more.

Eb5 A5 D5 F5 C5

Should I re - gret or ask my - self, "Are you dead

### Interlude

Half-time feel

Gtrs. 1 & 2: w/ Riffs D & D1

N.C. Dm F C Eb Bb Gm Bb Am

yet?"

Gtrs. 1 & 2

Gtr. 4 (dist.)

PM 4 PM 4

f PS

0 0 6 0 0 6



Guitar Solo  
V.C.

Gtr. 4

8va

w/ bar

12 15 (12 15) (12 15) (12 15)

15 18 (15 18) 14 17 (14 17)

Gtr. 3

w/ bar

12 14 (12 14) (12 14) (12 14)

11 13 (11 13) 10 12 (10 12)

Gtr. 1 & 2

Riff F

2 2 5 2 2 5 2 5

5 5 8 5 4 4 7 4

8va

w/ bar

17 20 (17 20) (17 20) (17 20)

20 23 (20 23) 20 23 (20 23)

8va

w/ bar

13 15 (13 15) (13 15) (13 15)

17 20 (17 20) 17 20 (17 20)

End Riff F

3 3 7 3 3 7 3 7

8 8 3 8 8 2 8 3

Gtrs. 1 & 2: w/ Riff F  
Gtr. 3 tacet

Gtr. 4 *δva* *\*15ma* *δva* *\*15ma* *δva*

P.H. P.H.

19 17 17 19 17 15 17 19 22 20 20 22 21 19 19 21

Pitch: F# E F# A

*\*15ma* refers to harmonics only.

*δva*

20 17 19 20 19 17 20 18 17 18 20 18 17 19 17 16 17 16 14 17 15 17 19 16 17 19 17 19 20 17 19

Gtr. 4 *δva* *1* *15ma δva*

$1\frac{1}{2}$   $1\frac{1}{2}$   $1\frac{1}{2}$  *w. bar* *P.H.*

17 (17) (17) 15 17 (17) 22 (22) 17 13 13 20 17 18 17 13 10 10 17 13 15 13

$-1\frac{1}{2}$   $-2\frac{1}{2}$

Gtrs. 1 & 2

X 5 2 2 5 2 5 5 5 8 5 4 4 7 4 3 3 7 3 3 7 3 7 0 0 3 0 0 2 0 3

*loco* *End half-time feel*

F5 D5

$+1\frac{1}{2}$   $+1\frac{1}{2}$   $+1\frac{1}{2}$   $+1\frac{1}{2}$   $+1\frac{1}{2}$   $+1\frac{1}{2}$   $+1\frac{1}{2}$   $+1\frac{1}{2}$

*w/ bar*

$1\frac{1}{2}$   $1\frac{1}{2}$   $1\frac{1}{2}$   $1\frac{1}{2}$   $1\frac{1}{2}$   $1\frac{1}{2}$   $1\frac{1}{2}$   $1\frac{1}{2}$

14 14 12 14 12 14 12 14 12 10 14 10 14 13 10 13 15 13 15 13 15 12

P.M.

2 2 5 2 2 5 2 5 5 5 8 5 4 4 7 4 3 3 3 3 3 3 3 3 0 0 0 0 0 0 0 0

# Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 3  
Gtr. 3: w/ Riff E (1 1/2 times)

Gtr. 4: tacet

E $\flat$ 5 A5 D5 F5 C5

En - e - my, take one good look at me. \_\_\_\_ E - rad - i - cate what you will al - ways be. \_\_\_\_

Gtr. 4

w/ bar - - - - -

+1

15 (15)

-2 1/2

Gtrs. 1 & 2: w/ Rhy. Fig. 4

E $\flat$ 5 A5 D5 F5 C5 N.C.

\_\_\_\_ Your taint - ed flesh, pol - lut - ted soul \_\_\_\_ through a mir - ror I be - hold. \_\_\_\_

Gtrs. 1 & 2: w/ Rhy. Fig. 3

E $\flat$ 5 A5 D5 F5 C5

Throw a punch, shards bleed on the floor \_\_\_\_ tear - ing me a - part, \_\_\_\_ but I don't care an - y - more. \_\_\_\_

E $\flat$ 5 A5 D5 N.C.

\_\_\_\_ Should I re - gret \_\_\_\_ or ask my - self, "Are you dead dead  
(Are you dead dead

Gtr. 3

13 15 14 15 15 14 15 12 15 14 15 14 15 12 15 14 15 15 14 15 12 15

Gtrs. 1 & 2

P.M. - - - P.M. - - -

1 2 0 22 0 0 6 0 0 6

# Outro

Half-time feel

Gtr 3 tacet

D5 Eb5 D5 E25 D5 N.C.



yet?"  
yet?)

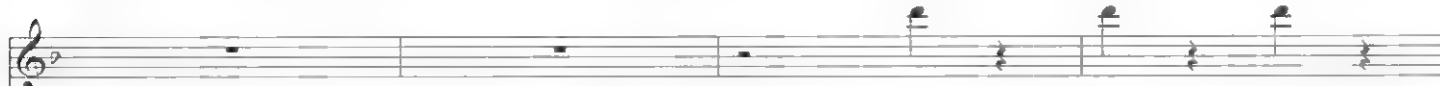
Gtr. 2



Gtr. 1



D5 Eb5 D5 N.C. D5 N.C.



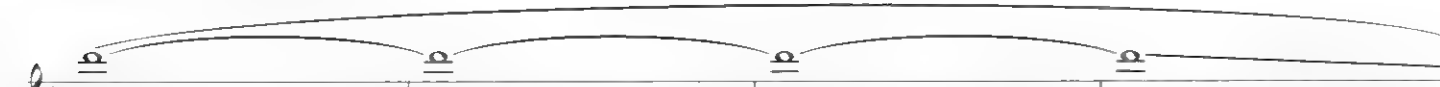
Are you dead



\*15ma refers to harmonic only.

Gtrs 1 & 2 w/ Rhy. Fig. 1 (2 times)

D5 Eb5 D5 Eb5 D5 N.C.



yet?

D5 Eb5 D5 Eb5 D5 N.C.



# IF YOU WANT PEACE... PREPARE FOR WAR

Music and Lyrics by  
Aleksi Laiho



Drop D tuning, down 1 step  
(low to high) C-G-C-F-A-D

## Intro

Fast Rock  $\sigma = 170$

[illegible]

The musical score for 'The Rose Tree' is presented in three systems. The first system includes a vocal melody line with a treble clef and a piano accompaniment line with a bass clef. The second system continues the vocal melody and piano accompaniment. The third system shows the final measures of the piece, including a double bar line and a repeat sign. The score is written in a key with one flat (B-flat) and a 2/4 time signature. The vocal melody is in a soprano range, and the piano accompaniment is in a lower range. The score is written in a standard musical notation style, with notes, rests, and bar lines clearly visible. The piano part features a simple harmonic accompaniment with chords and single notes. The vocal part consists of a single melodic line with lyrics written below it. The score is well-organized and easy to read.



2nd time, Lead Voc. tacet  
N.C.

Go!

Gtrs 1 & 2  
Riff A

End Riff A

Gtr. 2: w/ Riff A (2 times)  
N.C.

Gtr. 1  
Riff B

End Riff B

D5

Gtr 2

(cont. in notation)

\*Gtr 3  
Riff C

End Riff C

\*Bass arr. for gtr.

Gtr 1

PH --- w. bar

loco

PS

\*\*81a refers to harmonic only

Gtr. 3 tacet  
2nd time. Lead Voc. tacet

N.C. C#5 N.C. C#5 N.C.

Yeow!

Gtr. 2 Rhy. Fig. 1A

Gtr. 1 Rhy. Fig. 1

C#5 N.C. C#5 N.C. End Rhy. Fig. 1A

End Rhy. Fig. 1

Verse D5 F5 D5 Eb5 D5

1. Pain \_\_\_ ain't e - ven real - ly what you want to see. Five \_\_\_ feet un - der

Gtrs. 1 & 2

N.C. D5 F5 D5

see - ing your hu - man - i - ty. The op - por - tu - ni - ty to — di - vide.

Gtr. 2

w/ bar w/ bar w/ bar

P.M.

Gtr. 1

w/ bar w/ bar w/ bar

P.M.

E $\flat$ 5 D5 N.C.

the op - por - tu - ni - ty of — be - ing a -

P.M.

P.M.

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (1 3/4 times)

N.C. C#5 N.C. C#5 N.C. C#5 N.C. C#5 N.C.

part.

C#5 N.C. C#5 N.C. C#5 N.C. C#5 N.C.

# Interlude

2nd time, Lead Voc. tacet

D5

G5

F5

Yeah!

Riff D

\*Gtr. 4

*f*

\*Synth arr. for gtr

Riff D1

Gtr. 5 (dist.)

*f*

(cont. on lower staff)

Rhy. Fig. 2

Gtrs. 1 & 2

P.M.

P.M.

let ring ---

C5

D5

E<sup>2</sup>5

F5

D5

B<sup>b</sup>/D

C5

End Riff D

End Riff D1

End Rhy. Fig. 2

2.

Gtrs. 4 & 5: w/ Riffs D & D1 (last meas.)

Gtr. 2

D5 B $\flat$ /D C5 D5

let ring -----

P.M. -----

Gtr. 1

let ring -----

P.M. -----

P.M. -----

Gtrs. 1 & 2: w/ Riff A (2 times)

Gtr. 1: w/ Riff B (2 times)  
Gtr. 2: w/ Riff A (2 times)

N.C.

4 4

Verse

D5 F5 D5 Eb5 D5 N.C.

2. Soon — be there, the moon in the sky to - night.

We're burn - ing on a pu - ri - fied.

Gtrs. 1 & 2

P.M. -----

P.M. -----

w/ bar steady gliss.

-2 1/2 6



D5 F5 D5 N.C.

Smash your face \_\_\_\_\_ and then I beat it down.

Gtr. 2

15ma

Harm.

P.M.

2.3 2.3 2.3 2.3 2.3 2.3 2.3 2.3 2.3 2.3 2.3 2.3 2.3 2.3 2.3 2.3

Pitch: G

Gtr. 1

15ma

Harm.

P.M.

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Pitch: D

D5 Eb5 D5 N.C. D5 E5

Are we real - ly gon - na die?

loco

P.M.

9 10 12 10 9 12 10 8 10 9 7

loco

P.M.

5 7 9 7 5 8 7 5 7 5 2

**Chorus**

B $\flat$ 5 C5 F5 E5 C5 D5 F5 C/E B $\flat$ 5 C5 B $\flat$ 5

Get up and fight; re - lease your rage. Come on and

Rhy. Fig. 3  
Gtrs. 1 & 2

N.C.

fight.

End Rhy. Fig. 3

P.M. P.M. P.M.

B $\flat$ 5 C5 F5 E5 C5 D5 F5 C/E B $\flat$ 5 C5 B $\flat$ 5

Stand - ing straight - faced, it is your fate call - ing my

N.C.

name.

Gtr 2

P.M. P.M.

Gtr 1  
dist.

\*Gtr. 2 to left of slash in tab.

Gtrs. 1 & 2: w/ Rhy Fig. 3 (1 1/2 times)

Bb5 C5 F5 E5 C5 D5 F5 C/E Bb5 C5 Bb5 N.C.

Call - ing me pain, and if \_\_\_\_\_ you stay you'll bite the scythe.

To Coda

Bb5 C5 F5 E5 C5 D5 F5 C/E Bb5 C5 Bb5

Wait - ing for you. I just \_\_\_\_\_ want to tell you,

D5 N.C.

"If you want peace, pre - pare \_\_\_\_\_ for war!" Fuck!

Gtrs. 1 & 2

P.M.

Gtr. 1

Gtr. 2 *divisi*

6 / 10  
X / X  
4 / 8

\*Gtr. 2 to left of slash in tab.

# Interlude

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)  
Gtrs. 4 & 5: w/ Riffs D & D1 (2 times)

D5 G5 F5 C5 D5 Eb5 F5 D5 Bb/D C5

## Guitar Solo

Gtr. 4 *tacet*  
N.C.

Gtr. 3: w/ Riff C

D5 Ab5 G5 F#5 C5 D5

Gtrs. 4 & 5

12 (12)

19 10 12 13 10 12 13 10 12 13

Gtrs. 1 & 2

P.M.

7 5 (7)

6 5 4 0 0 0 5 7

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and includes a vocal line. The guitar part is in the key of D major and features a complex melody with many triplets. The vocal line is in the key of D major and includes the lyrics "Hello, hello, how low I've come to this silence". The score is divided into two systems. The first system contains the main melody and the vocal line. The second system contains a guitar solo and a vocal line. The guitar solo is marked with "PM" (Pedal Point) and "D5". The vocal line in the second system includes the lyrics "Hello, hello, how low I've come to this silence".

## Synthesizer Solo

Gur 5 tabel

D5      N.C.

Gtr. 5

Gtr. 4

*divisi*

(15)  
13 15 13 14 12 15 13 14 12 15 14 16 14 15

13 15 17 15 13 14 12 16 15 13 14 15 13 14

Gtrs 1 &amp; 2

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff, with a 'P M' (Piano Moderato) marking below the first measure. The accompaniment is shown as a series of vertical lines, likely representing a piano or organ. The second system continues the melody and accompaniment, with the melody staff showing a key change to two flats (B-flat and E-flat) in the final measures. The accompaniment continues with vertical lines.

The musical score for 'The Rose Tree' is presented in two systems. The first system shows the vocal melody in a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The melody is written on a single staff. The second system shows the guitar accompaniment, consisting of three staves. The top staff contains the fret numbers for the melody, and the bottom two staves contain the fret numbers for the bass line. The guitar part is written in a style that suggests a specific fingering or picking pattern, with numbers 1 through 15 indicating fret positions. The score is divided into two measures, each containing a single staff for the vocal melody and three staves for the guitar accompaniment.

The musical score for 'The Rose Tree' is presented on a grand staff. The top staff is a treble clef with a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The bottom staff is a bass clef, which is mostly empty, with a few notes in the final measure. The score is divided into two systems by a double bar line. The first system contains 16 measures, and the second system contains 16 measures. The piece ends with a double bar line. The tempo is marked 'P.M.' (Poco Moderato) and the time signature is 4/4.

First staff of musical notation, showing a sequence of notes with various accidentals and a key signature change to one sharp (F#).

The musical score for "The Wind" by George Gershwin is presented in three systems. The first system shows the piano melody in treble clef with a key signature of one flat and a 2/4 time signature. The guitar part is in standard notation with a key signature of one flat and a 2/4 time signature. The second system continues the piano melody and guitar accompaniment, with the guitar part featuring a key signature change to two flats and a 4/4 time signature. The third system shows the piano melody and guitar accompaniment, with the guitar part featuring a key signature change to two flats and a 4/4 time signature. The score includes various musical notations such as notes, rests, and accidentals, as well as guitar-specific notation like tablature and fret numbers.

### Guitar Solo

Gtr. 4 tacet  
N.C.

Gtr. 5

Gtr. 5 N.C.

14 16 12 14 16 12 14 16 14 16 14 14 16 14 16 14 14 16 14 16 14 16 17

Gtn 1 &amp; 2

### Rift E

Riff E

P.M.

4 5 5 5 3 3

$$N_{k, \ell} =$$

End Riff E

PM

Gtr. 6 (dist.)

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style with many eighth and sixteenth notes, often beamed together. The bottom staff is a bass clef with a key signature of one flat (Bb) and a common time signature (C). The bass line is written in a simple, folk-like style with many eighth and sixteenth notes, often beamed together. The score is divided into two systems by a double bar line. The first system contains measures 1 through 10, and the second system contains measures 11 through 20. The melody and bass line are written in a simple, folk-like style with many eighth and sixteenth notes, often beamed together. The score is divided into two systems by a double bar line. The first system contains measures 1 through 10, and the second system contains measures 11 through 20.

Gr. 6 lacet

[illegible][illegible]



Gtr. 5

*div.*

*loco*

w/ bar

16 13 16 18 16 16 16 13 16 13 15 16 13 15 13 15 15 13 15 13 15 18 11

-1 1/2

[illegible]

Gr. 6

Gr. 5  
*divisi*

17 16 15 14 15 14 13 12 13 12 11 10  
18 17 16 15 16 15 14 13 14 13 12 11

16 15 14 13 14 13 12 11 12 11 10 9 14 13 12 11 12 11 10 9  
15 14 13 12 13 12 11 10

Gtrs 1 & 2

P.M.

Gtr. 6 tacet

Gtr. 5

Db5 C5 B5

PM

# Interlude

Gtr. 1: w/ Riff A

Gtr. 5 tacet

D5

N.C.

D.S. al Coda

Gtr. 2

Gtrs. 1 & 2

P.M.-----

Gtr. 1  
divisi

D5 Gtr. 2 A5

\*Gtr. 1 to left of slashes in tab.

## Coda

D5

Gtrs. 1 & 2

P.M.-----

Gtr. 2 A5

Gtr. 1  
divisi

\*\*Gtr. 1 to left of slashes in tab.

## Chorus

Bb5

C5

F5

E5

C5

D5

F5

C/E

Bb5

C5

Bb5

Get up and fight; re - lease your rage. Come on and

Gtrs. 1 & 2

N.C.

fight.

P.M.-----

Bb5 C5 F5 E5 Bb5 C5 F5 C/E Bb5 C5 Bb5

Stand - ing straight - faced, it is \_\_\_\_\_ your fate call - ing my

The first system of the musical score. The vocal line (treble clef) has lyrics: "Stand - ing straight - faced, it is \_\_\_\_\_ your fate call - ing my". The guitar line (treble clef) has chords: Bb5, C5, F5, E5, Bb5, C5, F5, C/E, Bb5, C5, Bb5. The bass line (treble clef) has fingerings: 3 1, 5 3, 3 5, 4 2, 3 5, 7 5, 3 5, 2 5, 3 1, 3 5, 3 1.

N.C.

name

Gtr 1

P.M. ----- Gtr 2 *divisi*

The second system of the musical score. The vocal line (treble clef) has lyrics: "name". The guitar line (treble clef) has chords: N.C. The bass line (treble clef) has fingerings: 3 5, 0 0, 0 0, 0 0, 0 0, 7 5, 5 3, 7 5, 5 3, 6 5, 3 5, 7 5, 5 3, 6 4, 0 0, 6 4, 6 4, 6 4, 6 4, 7 5, 7 5, 7 5, 10 8, 7 5, 7 5, 7 5.

Bb5 C5 F5 E5 C5 D5 F5 C/E Bb5 C5 Bb5

Call - ing me pain, and if \_\_\_\_\_ you stay you'll bite the

Gtrs. 1 & 2

The third system of the musical score. The vocal line (treble clef) has lyrics: "Call - ing me pain, and if \_\_\_\_\_ you stay you'll bite the". The guitar line (treble clef) has chords: Bb5, C5, F5, E5, C5, D5, F5, C/E, Bb5, C5, Bb5. The bass line (treble clef) has fingerings: 3 5, 3 5, 3 5, 4 2, 3 5, 7 5, 3 5, 2 5, 3 1, 3 5, 3 1.

N.C.

scythe.

P.M.

\*steady gliss.

\*Slide down string in steady gliss. while picking in sixteenth-note rhythm.

Bb5 C5 F5 E5 C5 D5 F5 C/E Bb5 C5 Bb5

Wait - ing for you, I just want to tell you.

D5

"If you want peace, pre - pare for war!"

Gtr. 2

P.M.

13 16 13 16 13 16

Gtr. 1

P.M.

18 13 18 13 18 13

# PUNCH ME I BLEED

Music and Lyrics by  
Aleksi Laiho

Drop D tuning, down 1 step:  
(low to high) C-G-C-F-A-D



## Intro

Moderately slow Rock ♩ = 92

\*F5/D E5/D  
Rhy. Fig. 1

F5/D E5/D

F5/D E5/D

Dm/A

D°/Ab

E5

End Rhy. Fig. 1

Gtr. 1 (dist.)

\*Chord symbols reflect implied harmony

F5/D E5/D  
Rhy. Fig. 2

F5/D E5/D

F5/D E5/D

N.C.

(A5)

(Bb5) (C5)  
End Rhy. Fig. 2

Gtr. 1

P.H.

Pitch: Bb

Rhy. Fig. 2A

Gtr. 2 (dist.)

P.H.

Pitch: Gb

\*\*15ma refers to harmonics  
only, throughout song

Gtr. 1: w/ Rhy. Fig. 1







F5/D E5/D F5/D E5/D Dm/A E7/G#

let ring----- let ring---

P.M.----- P.M.----- let ring----- let ring---

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A

F5/D E5/D F5/D E5/D F5/D E5/D N.C. (A5) (Bb5) (C5)

**Pre-Chorus**  
Half-time feel  
D5  
Rhy. Fig. 4

Gtr. 1 & 2 P.M.----- P.M.-----

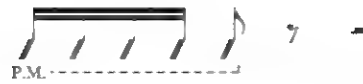
No choice to go

Riff A  
\*Gtr. 3 *diva*  
*mf*

\*Synth. arr. for gtr.

C5

End Rhy. Fig. 4

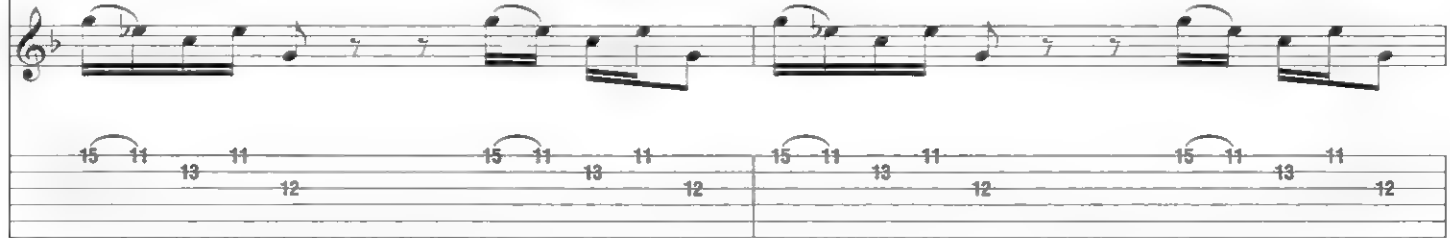
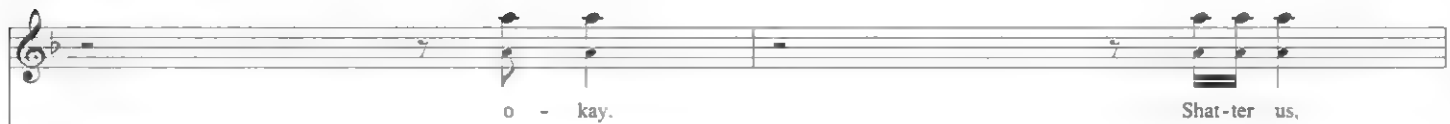


(cont. in notation)



8va

End Riff A

Gtr. 3: w/ Riff A  
D5

Riff B

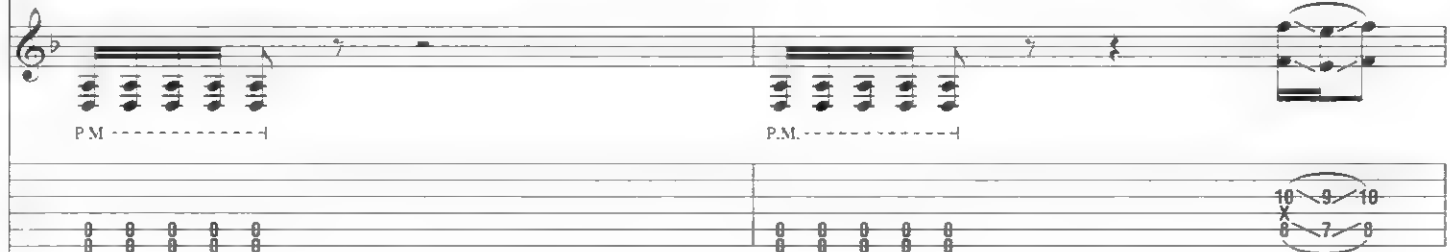
Gtr. 4 (dist.)

mf  
P.M.

Gtr. 2

P.M. -----

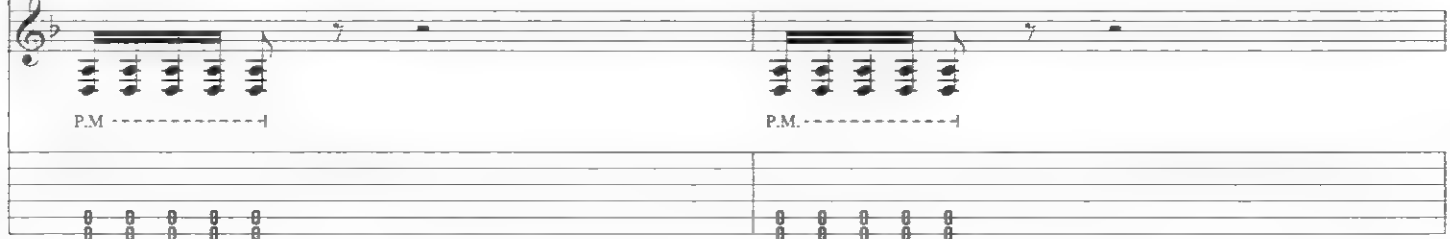
P.M. -----



Gtr. 1

P.M. -----

P.M. -----



C5



End Riff B



P.M.



P.M.

P.M.

P.H.

P.M.

P.H.

w/ bar

Pitch: B $\flat$ 

B

-4 1/2  
D

P.M.

P.M.

P.M.

P.H.



Pitch: G

-4 1/2  
B $\flat$ 

## Chorus

B $\flat$ sus2

C

Dm7

C

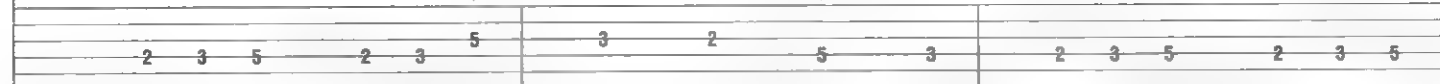
B $\flat$ sus2

C



Gtr. 4

Riff C

w/ bar  
-1w/ bar  
-1w/ bar  
-1

Gtrs. 1 &amp; 2

Rhy. Fig. 5

loco

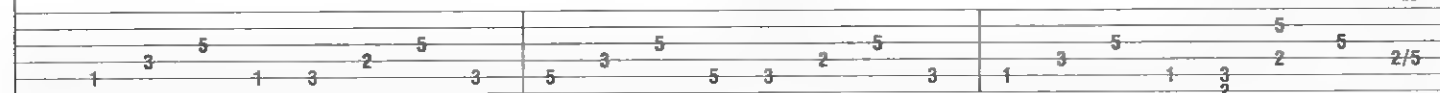


Gtr. 1

Gtr. 2

divist

\*let ring



\*let ring and P.M. apply to both gtrs. (till end of Chorus)

\*\*Gtr. 1 to left of slash in tab (till end of Chorus)

N.C. Bbsus2 C Dm7 C

o - blit - er - at - ing you in ev - 'ry way

P.M. -1 P.M. -1 w' bar w' bar

2 3 2 3 2 2 3 2 3 5 2 3 5 3 2 5 (5) 3

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

15ma PH loco Gtrs 1 & 2

let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - -

P.M. -1 P.M. -1

2/5 3/7 2/5 3/7 2/5 3/7 2/5 3/7 2/5 3/7 2/5 3/7 2/5 3/7 2/5 3/7

Pitch E

Bbsus2 Eb N.C. D5

with my life's in - san - i - ty. Uh!

End Riff C Gtrs 2 & 4

w/ bar -1 w/ bar -1 P.M. -1 P.M. -1

(3) 2 3 5 3 2 2 3 0 0 0 0 0 0

End Rhy. Fig. 5 (Gtr. 2 cont. on upper staff) Gtr 1 15ma

let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - -

Gtr 2 Gtr 1 P.M. Harm. w/ bar steady gliss.

1 3 5 3 6 5/8 3/8 4/8 2/5 3/7 2.6 -1/2 -2 1/2

Pitch: F

Verse

Gtr 4 tacet  
N.C. D5 N.C. D5 N.C. D5

2. Bat-tered up — a - gain, I'm go - ing all — in - sane, curled up — on the floor. —

Gtrs. 1 & 2

P.M. P.M. P.M. P.M.

Dm/A D°/A N.C. D5 N.C. D5

— Won - der ways — to kill the pain, — and

let ring — — — — — let ring — — — — —

P.M. P.M. P.M. P.H.

N.C. D5 N.C.(Bb) (C)

what does - n't kill you on - ly makes you pissed off.

Gtr. 1 loco

P.M. w/ bar

-1 1/2

Gtr. 2 loco

P.M. w/ bar

-1 1/2

Pre-Chorus

D5

Bb/D

C5

F5/C

Sweep back

to kill.

Riff D

Gtr. 3

17 13 15 13 17 13 15 13 15 12 13 12 15 12 13 12

Gtr. 4

7 7 5 5 5 5 7 7 5 5 6 6 5 5 5 5 7 7 5 5 5 5 7 7 5 5

Gtrs. 1 & 2

7 7 7 7 7 7 8 8 5 5 5 5 5 5 5 5 5 5

F/A

A5

F/A

C5

N.C.

The pain, make it go a - way.

End Riff D

17 12 13 12 17 12 13 12 17 13 15 13 17 13 15 13

5 5 7 7 7 7 5 5 7 7 7 7 5 5 7 7 5 5 6 7 6

3 3 3 2 2 2 3 3 0 0 0 0 0 1 3 3 1 3 3

Pitch: E

E

Gtr. 3: w/ Rift D  
D5

B $\flat$ /D

C5

F5/C

So long to pack your shot at me, —

Gtr 4 *loco*

P.M. —

7 7 7 7 5 5 5 5 7 7 7 7 5 5 6 6 5 5 5 5 7 7 5 5 5 5 7 7 5 5

Gtr 1 *loco*

P.M. — P.M. — P.M. — P.M. —

7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5

Gtr 2 *loco*

P.M. — P.M. — P.M. — P.M. —

7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5

F/A

A5

F/A

D5

N.C.

'cause when you punch me I bleed.

P.M. —

5 5 7 7 7 7 7 7 5 5 7 7 7 7 5 5 5 6 3 (3)

Harm. w/ bar

-2 1/2

P.M. — P.M. — P.M. —

3 3

Harm. w/ bar

-2 1/2

P.M. — P.M. —

3 3

w/ bar steady gliss.

-1 1/2 slack



# Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 5  
Gtr. 4: w/ Riff C

B $\flat$ sus2 C Dm7 C B $\flat$ sus2 C N.C.

Go - ing down, - I walk - my way - to hell, in - to the ob - scu - ri - ty, -

Gtrs. 1 & 2: w/ 4th meas. of Rhy. Fig. 5  
Gtr. 4: w/ 4th meas. of Riff C

B $\flat$ sus2 C Dm7 C B $\flat$ sus2 E $\flat$  N.C.

o - blit - er - at - ing you - in ev - 'ry way with my life's - in - san - i - ty. - Oh, yeow!

## Interlude

G5 A5 B $\flat$ 5 C5 D5 C5 D5 F5

Gtr. 3 & 4

Gtr. 1 & 2

Gtr. 1 & 2

G5 A5 B $\flat$ 5 C5 N.C.

w bar steady gliss

G5 A5 B $\flat$ 5 C5 N.C.

w/ bar steady gliss

# Guitar Solo

Gtr 3 tacet

D5

5/4

C5

Dm

C5

Gtr 4

20 (20) 20 (20) 18 20 (20) 20 22 23 24 24 24 (24) 5

Gtrs. 1 & 2

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

5 5 5 5 5 5 5 5 5 5

Bb5

Bb/D

C5

G5

A5

Bb5

C5

12 13 10 12 13 10 15 17 13 15 17 13 17 18 15 17 18 15 18 20 17 18 17 20 (20) 20 (20) 17 18 20 17 18 20 17 18 20 17

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

3 1 1 1 3 1 1 3 3 5 5 5 3 3 3 2 2 2 3 1 5 3 12

D5

C5

Dm

C5

19 19 18 20 17 17 18 20 17 18 17 19 19 18 20 17 17 18 20 20 18 17 17 19 19 18 20 17 17 18 20 20 18 17

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

5 5

Bb5 F5/C C5 F/A Bb5 G/B A/C#

*loco*

19 20 17 20 17 18 20 20 17 18 20 20 17 18 20 17 19 17 20 17 19 17 20 17 15 17 19 17 15

P.M. -1 P.M. -1 P.M. -1 P.M. P.M.

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A  
F5/D E5/D F5/D E5/D

Gtr. 4

*loco*

P.H.

Pitch. D2  
\*8va refers to harmonic only.

17 18 16 17 15 16 17 14 16 13 11 13 11

-2 -2 -2 -2

Harm. w/ bar -2 -2

Pitch. D2  
\*8va refers to harmonic only.

F5/D E5/D N.C.

Gtr. 4 tacet (A5) (Bb5) (C5)

*loco*

Harm. w/ bar

Pitch: D

2 6 2 6

-2 -2

Harm. w/ bar

Pitch: D -3 1/2 -8 1/2

# Pre-Chorus

Gtrs. 1 & 2: w/ Rhy. Fig 4  
Gtr. 3: w/ Ruff A (2 times)

D5

C5

No choice to go back - ward. It was

1 2 1 2 1 2 1 2

No choice to go back - ward. It was

Gtr. 4: w/ Riff B  
D5

o - kay. Shat - ter us,

Gtr. 2

P.M. P.M.

Gtr. 1

P.M. P.M.

C5

you're too cold to swing by.

P.M. P.M. P.M. P.H.

Pitch G

P.M. P.M. P.M. P.H.

Pitch: E

# Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 5 (1st 6 meas.)  
Gtr. 4: w/ Riff C (1st 6 meas.)

B $\flat$ sus2 C Dm7 C B $\flat$ sus2 C

Go - ing down, I walk my way to hell, in - to the ob - scu - ri - ty,

N.C. B $\flat$ sus2 C Dm7 C

o - blit - er - at - ing you in ev - 'ry way

Bbsus2 *rit* Eb Freely F5/D E5/D Dm/A D°/Ab E5

with my life's in - san - i - ty.

Gtr. 4

*rit.* w/ bar ---  $-1$  w/ bar  $-1$  *loco* w/ bar

(3) 2 3 5 3 2 0 20 20 20 22 0 -2 1/2

Gtr. 1

*rit.* let ring --- let ring --- let ring --- let ring --- let ring ---

1 3 5 3 6 5 3 5 0 8 10 10 9 (9 9) 5 7 5 3 6 5 3 2 2 2

Gtr. 2

*rit.* let ring --- let ring ---

1 3 5 3 6 8 8 8 0 0 2

D5

*isma* PH w/ bar

+2 1/2 -2 1/2

Pitch F# B E F#

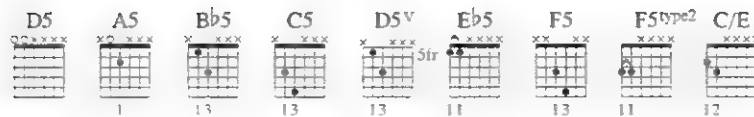
w/ bar

slack

w/ bar

slack

Music and Lyrics by  
Aleksi Laiho



Drop D tuning, down 1 step  
(low to high) C-G-C-F-A-D

## Intro

**Moderate Rock = 116**

Play 4 times  
End Riff A

Gtr 1 (dist) N.C. Plus 4 times  
Riff A End Riff A

The image shows a musical score for guitar 1. The top staff is a standard musical notation in 4/4 time, featuring a distorted guitar sound. The riff is labeled 'Riff A' and is repeated four times. The notation includes a key signature of one flat (Bb) and a common time signature of 4/4. The riff consists of a series of eighth and sixteenth notes, with some measures containing rests. The bottom staff is a tablature section, labeled 'TAB' on the left. It shows the fret numbers for each string across the measures of the riff. The tablature is written in a standard format, with numbers 0-9 representing frets. The riff is repeated four times, and the tablature is aligned with the musical notation above it.

Gtrs. 1 & 2 (dist.): w/ Riff A (2 times)

Go!

Gtrs 1 &amp; 2 w/ Rift A (2 times)

### Rift B

**End Rift B**

Gir 3 *Nar*

\*Synth. arr. for gtr

D5

A5

B5

C5

Gr. 1

Riff C

End Riff C

Gtr 1 *Sia*

Gr 2

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first six measures of the melody, which ends with a repeat sign. The second system contains the remaining six measures, including the final cadence. The melody is written in treble clef with a key signature of one flat (B-flat). The accompaniment is written in bass clef and consists of a simple harmonic pattern of eighth notes. The lyrics 'The Rose Tree' are written below the melody, aligned with the notes. The piece concludes with a double bar line and repeat dots.



N.C.

\*Gr. 2 to left  
of slashes in tab.

\*\*P.M. applies to both gtrs.

**8**

\*\*\*P.M. applies to both gtrs



N.C.

One look at me, what do you see? An - oth - er tro - phy, a liv - ing, fuck - ing dead - beat.

Gtr. 2  
Riff F1

P.M. P.M. P.M. P.M.----- P.M. P.M.

5 5 7 5 8 5 5 8 5 5 7 5 8 8 10 12 0 0 0 12 8 0 12 10 8

Gtr. 1  
Riff F

P.M.----- P.M. P.M. P.M.----- P.M. P.M. P.M.----- P.M. P.M.

1 1 3 1 5 1 1 0 1 2 1 3 1 5 0 7 0 8 0 0 0 8 0 5 8 7 5

Close your eyes, they dis - crim - i - nate. You're soft; there's no time to waste. —

Bb5 A5

P.M. P.M. P.M. P.M.-----

5 5 7 5 8 5 5 8 5 5 7 5 8 8 10 12 0 0 0 0 3 5 0 3 2 0

P.M.----- P.M. P.M. P.M.----- P.M. P.M. P.M.-----

1 1 3 1 5 1 1 0 1 2 1 3 1 5 0 7 0 8 0 0 0 0 3 5 0 3 2 0

N.C.

Dis - crim - i - nate ab - nor - mal - i - ty, care - ful what you call re - al - i - ty.

P.M. P.M. P.M. P.M.----- P.M. P.M.

5 5 7 5 8 5 5 8 5 5 7 5 0 8 0 10 0 12 0 0 8 12 0 0 12 10 0

P.M.----- P.M. P.M. P.M.----- P.M. P.M. P.M.----- P.M. P.M.

1 1 3 1 5 1 1 0 1 2 1 3 1 0 5 0 7 0 8 0 0 8 0 0 5 0 8 7 5

End double-time feel

What you will al - ways want, this one thing. I want you to

End Riff F1

P.M. P.M. P.M. P.M.-----

5 5 7 5 8 5 5 8 5 5 7 5 0 8 0 10 0 12 0 0 0 3 5 0 1 0 6 0

End Riff F

P.M.----- P.M. P.M. P.M.----- P.M. P.M. P.M.-----

1 1 3 1 5 1 1 0 1 2 1 3 1 0 5 0 7 0 8 0 0 8 0 3 5 0 1 0 6 0

# Interlude

Gtrs. 1 & 2: w/ Riff D

N.C.

D5 C5

die!

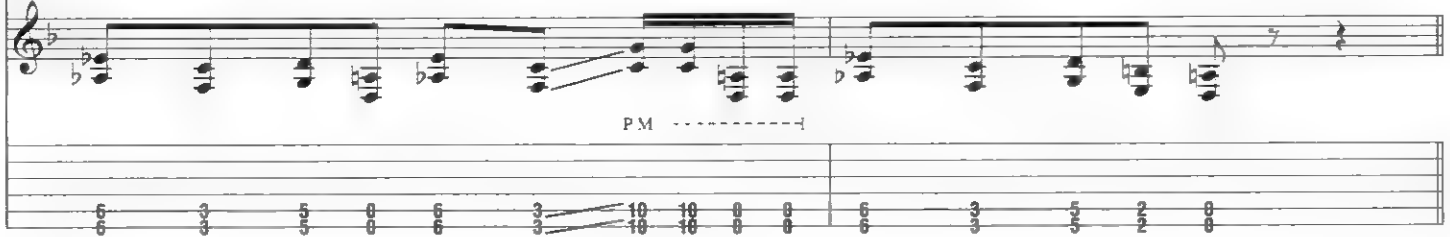
N.C.

I don't give a fly - ing fuck, moth - er - fuck - er! I don't give a fly - ing fuck, moth - er - fuck - er!

D5

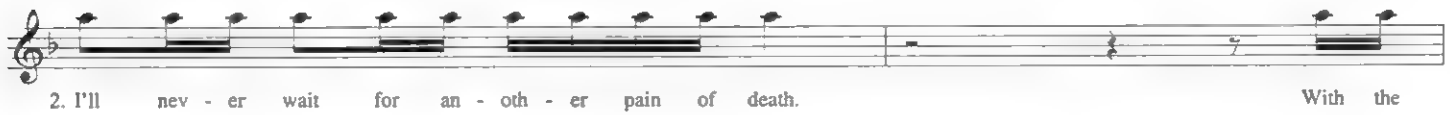


Gtrs. 1 &amp; 2

**Verse****Double-time feel**

Gtrs. 1 &amp; 2: w/ Riff E

N.C.



End double-time feel



Gtrs. 1 &amp; 2: w/ Riff A (2 times)

N.C.

**Chorus**

Gtr. 3: w/ Riff C (4 times)

D5

Rhy. Fig. 1

Gtr. 1

A5

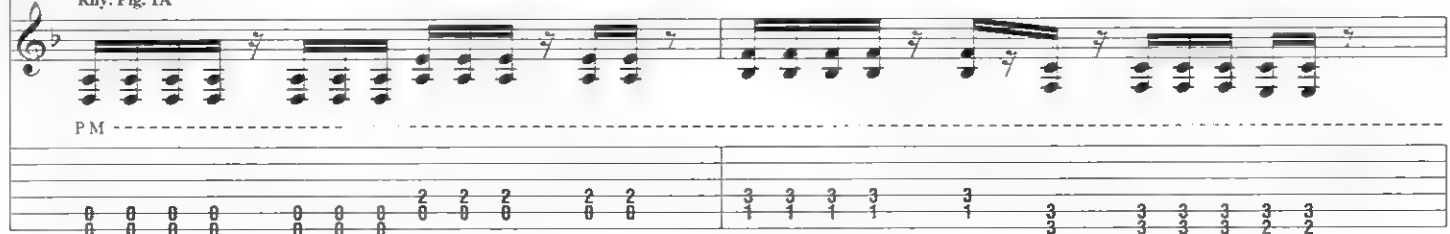
Bb5

C5



Gtr 2

Rhy. Fig. 1A



D5<sup>\</sup>                      A5                      B<sup>b</sup>5                      F5                      C5

It's my world; you're in it. It - 'll take you down in a min - ute.

P.M.

\*Gr. 4: w/ Riff C (2 times)

D5                      A5                      B<sup>b</sup>5                      C5

You can al - ter your look, di - ver - si - fy your rage.

P.M.

\*Gr. 4 w/ dist. playing *f*

D5<sup>v</sup>                      A5                      B<sup>b</sup>5                      F5 type2                      C/E

End Rhy. Fig. 1

but the truth seems like a fist mark in your face.

P.M.

End Rhy. Fig. 1A

### Guitar Solo

Gtrs. 3 & 4 tacet

Gtr. 5 (dist.) F5 Eb5 N.C. Bb5 Db5 N.C.

11 14 11 14 (11 14) 11 13 11 16 11 14 11 14 (11 14) 14 14 14 11 (14 11)

X X 11 13 10 13 11 13 11 13 11 14 11 14 (11 14) 14 14 14 11 (14 11)

Gtrs. 1 & 2

3 1 1 1 1 1 3 4 1 1 1 3 4 1 1 1

3 1 6 4 1 1 1 1 1 3 4 1 1 1 3 4 1 1 1

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the melody in G major (one sharp) and 2/4 time. The melody is written on a single staff with a treble clef. The lyrics 'The Rose Tree' are written below the first measure. The second system contains the melody in D minor (two flats) and 2/4 time. The melody is written on a single staff with a treble clef. The lyrics 'The Rose Tree' are written below the first measure. The score includes a key signature change from G major to D minor and a time signature change from 2/4 to 3/4.

[illegible]



Gtr. 3 *loco* Bb5 D5 N.C. Bb5 A5 8va

*loco*

17 15 17 15 14 12 15 13 14 12 12 14 15 12 10 13 10 12 10 8 10 8 10 8 10 13 10 12 13 10 12 11 13 15 16 17 18 17 14

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A

Bb5

D5

N.C.

Gtr 3

*loco*

15 20 10 15 13 15 15 13 10 13 11 12 10 7 10 8 10 7 5 8 5 8 7 5 3 8 3 4 3 1 0 2 3 1 5 2 5 1 3 5 3 5 3 3

**The Girl on the Train**  
Rachel Watson  
Guitar

Key: G major (1 sharp)  
Time: 4/4

Measures 1-10: B7b5, D5, N.C., Bb5, A5

Measures 11-19: 1/2, 1, 1/2, 1

### Verse

N.C.



3. Well, look at me, what do you see? An - oth - er tro - phy, a liv - ing, fuck - ing dead - beat.

Double-time feel

Close your eyes, they dis - crim - i - nate. You're soft; there's no time to waste. \_

Bb5 A5

N.C.

Dis - crim - i - nate ab - nor - mal - i - ty, care - ful what you call re - al - i - ty.

End double-time feel

What you will al - ways want, this one thing. I want you to

Interlude

N.C.

D5

die!

Gtrs. 1 & 2

Gtr 1

Gtr. 2 *divisi*

P.M. -----

6 3 5 0 6 3 5 5 5 0 0 0 6 3 5 2 0 5 8 6 4 7 6 4 7 4 6

N.C.

D5

C5

Gtrs. 1 & 2

P.M. -----

P.M. -----

6 3 5 0 6 3 10 10 10 0 0 0 6 3 5 2 0 0 10 10 10 10 10 10

N.C.

I don't give a fly - ing fuck, moth - er - fuck - er! I don't give a fly - ing fuck, moth - er - fuck - er!

Gtrs. 1 & 2

P.M. -----

Gtr 2

Gtr. 1 *divisi*

6 3 5 0 6 3 5 2 0 0 6 3 5 2 2 6 5 2/5 5/8 3/6 1/4 4/7 3/6

\*Gtr. 1 to left of slashes in tab.



I don't give a fly - ing, I don't give a fly - ing, I don't give a fly - ing fuck!

Gtrs. 1 & 2

P.M. ----- P.S.

Gtrs. 1 & 2: w/ Riff A (4 times)  
N.C.

Gtr. 3: w/ Riff B (2 times)

(In - com - ing!)

4

**Chorus**

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A  
Gtr. 3: w/ Riff C (4 times)

D5 A5 Bb5 C5

Say one more word, I dou - ble dare — you. (Bring it on.) —

D5 A5 Bb5 F5 C5

— It's my world; you're in it. It - 'll take you down — in a min - ute.

Gtr. 4: w/ Riff C (2 times)

D5 A5 Bb5 C5

You can ai - ter your look, di - ver - si - fy — your rage,

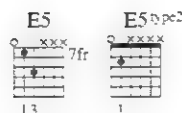
Gtrs. 1 & 2: w/ Riff A (2nd meas.)  
N.C.

D5 A5 Bb5 F5 E5

but the truth seems like a first mark in your face. (In - com - ing!)

# NEXT IN LINE

Music by  
Aleksi Laiho  
Lyrics by  
Aleksi Laiho and  
Kimberly Goss



Tune down 1 step:  
(low to high) D-G-C-F-A-D

Intro

Moderate Rock ♩ = 100

E5 C5 E5 F5

Gtr. 1 (dist.)

*f* P.M. P.M. P.M. -- | P.M. P.M. P.M. -- |

TAB

Gtr. 2 (dist.)

*f* P.M. -- | P.M. -- |

TAB

E5 C5 E5 C5

P.M. P.M. P.M. -- | P.M. P.M. -- |

TAB

P.M. -- | P.M. -- |

TAB

Double-time feel

N.C.

D5

N.C.

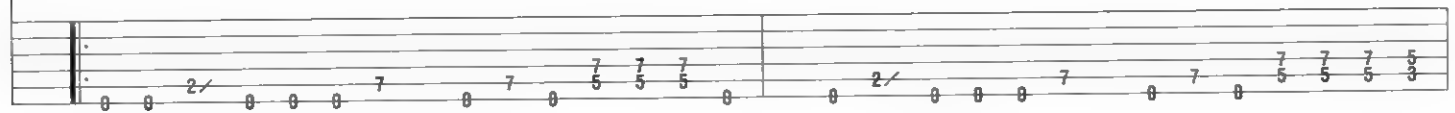
D5

C5

Rhy. Fig. 1



Rhy. Fig. 1A



2nd time, end double-time feel

N.C.

A5

C5

D5

E5

C5

End Rhy. Fig. 1



P.M.

P.M.

P.M. --

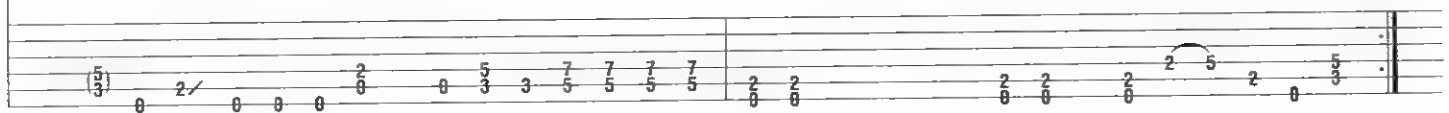


End Rhy. Fig. 1A



P.M.

P.M. --



Verse

E5

F#5

A

E5

F#5

G

1. Well, let me tell you why, or did you tell your

P.M. -----|

2 2 4 4 2 2 2 4 4 2 2 2 14 14 2 2 4 4 2 4 3

P.M. -----|

2 2 4 4 2 2 2 4 4 2 2 2 14 14 2 2 4 4 2 4 3 2 2

\*Chord symbols reflect combined harmony.

E5

F#5

Am

swine? An - oth - er day goes by.

15ma *loco* P.H. P.M. -----|

Pitch: D 12

15ma *loco* P.H. P.M. -----|

Pitch: F#



E5

F#5

E

dawn. \_\_\_\_\_ (Some - thing) sweeps by in pride. \_\_\_\_\_

P.M. ----- P.M. -----

3 3 3 3 3 3 3 3 5 2 2 4 4 2 8 8 14

15ma loco P.M. ----- P.H. P.M. -----

3 3 3 3 3 3 3 3 5 2 2 4 4 2 13 11 13 11

Pitch D

N.C.(D)

(E)

e - ras - ing some - one's life. Yeah!

P.M. ----- P.M. P.M. P.M. P.M. P.M. P.M.

5 5 5 5 4 7 4 5 4 6 4 5 4 7 6 9 6 7 6 9 6 7 9 9 7 9 7 7 6 9 7 5

P.M. -----

9 9 11 11 5 4 7 4 5 9 9 9 9 (9)

# Interlude

Double-time feel

D5/E

N.C.

D5/E

N.C.(E5)

(B5)

Rhy. Fig. 2

Musical notation for Rhy. Fig. 2, first system. Treble clef, key of D major. The staff contains a sequence of eighth and sixteenth notes. Below the staff, the following patterns are written: P.M. ---|, P.M. -----|, P.M. ---|, P.M., P.M. ---|, P.M. -----|.

Tablature for Rhy. Fig. 2, first system. The staff shows fret numbers: 7 5 0 0 7 5 0 0 0 0 0 0 7 5 0 0 5 0 5 9 8. The second system shows: 7 5 0 0 7 5 0 0 0 0 0 0 9 9 7 9 9 9 9.

Rhy. Fig. 2A

Musical notation for Rhy. Fig. 2A, first system. Treble clef, key of D major. The staff contains a sequence of eighth and sixteenth notes. Below the staff, the following patterns are written: P.M. ---|, P.M. -----|, P.M. ---|, P.M., P.M. ---|, P.M. -----|.

Tablature for Rhy. Fig. 2A, first system. The staff shows fret numbers: 7 5 0 0 7 5 0 0 0 0 0 0 7 5 0 0 9 8 7. The second system shows: 7 5 0 0 7 5 0 0 0 0 0 0 7 7 9 7 9 7 7 9.

End double-time feel

D5/E

N.C.

D5/E

N.C.(G)

(D)

Musical notation for End double-time feel, first system. Treble clef, key of D major. The staff contains a sequence of eighth and sixteenth notes. Below the staff, the following patterns are written: P.M. ---|, P.M. -----|, P.M. ---|, P.M., P.M. ---|, P.M. -----|.

End Rhy. Fig. 2

Musical notation for End Rhy. Fig. 2, first system. Treble clef, key of D major. The staff contains a sequence of eighth and sixteenth notes. Below the staff, the following patterns are written: P.M. ---|, P.M. -----|, P.M. ---|, P.M., P.M. ---|, P.M. -----|.

Tablature for End Rhy. Fig. 2, first system. The staff shows fret numbers: 7 5 0 0 7 5 0 0 0 0 0 0 7 5 0 0 5 9 8. The second system shows: 7 5 0 0 7 5 0 0 0 0 0 0 10 9 7 9 7 9 10 7.

End Rhy. Fig. 2A

Musical notation for End Rhy. Fig. 2A, first system. Treble clef, key of D major. The staff contains a sequence of eighth and sixteenth notes. Below the staff, the following patterns are written: P.M. ---|, P.M. -----|, P.M. ---|, P.M., P.M. ---|, P.M. -----|.

Tablature for End Rhy. Fig. 2A, first system. The staff shows fret numbers: 7 5 0 0 7 5 0 0 0 0 0 0 9 8 7. The second system shows: 7 5 0 0 7 5 0 0 0 0 0 0 10 12 12 12 9 12 11 12.

\* Em                  Bm                  G                  D                  Em                  Bm                  G                  D

Riff A End Riff A

P.M. \_\_\_\_\_

Rift A1

PM -----

\*Chord symbols reflect overall harmony

Gtrs. 1 & 2: w/ Riffs A & A1

Rip the souls, — born to die. No rea - son for you to

E5

Gtr. 2 

fight.

Gr. 3 (dist)

Harm.

Pitch: E

**E**

Harm.

 $w' \text{ bar}$ 

-1 1/2



Gtr. 3 *Sia 1* *loco* *Sia 1* *loco*

Harm. Harm.

Pitch: E

Harm. w/ bar

grad. release

+1 1/2 +1 1/2

12 (12) 12 (12)

3

-8 1/2 -6 E

Detailed description: This section shows a guitar solo for Gtr. 3. It begins with a melodic line in treble clef, marked 'Sia 1 loco'. Below the staff, there are two rows of fret numbers: '7 0 0 5 0 0 0 0 0 0 0 0 0 0' and '12 (12) 12 (12)'. A 'Harm.' (harmonic) section is indicated above the staff. A 'Pitch: E' label is present. A 'grad. release' (gradual release) instruction is shown with a wavy line. A 'w/ bar' (with bar) instruction is shown with a dashed line. A pitch bend diagram shows a line starting at -8 1/2, rising to -6, and ending at E. A final fret number '3' is shown in a circle.

Gtrs 1 & 2 *loco*

w/ bar

P.M.

2 2

-2 1/2 -2 1/2

2 2

Detailed description: This section shows a guitar solo for Gtrs 1 & 2. It begins with a melodic line in treble clef, marked 'loco'. Below the staff, there are two rows of fret numbers: '2 2' and '2 2'. A 'w/ bar' (with bar) instruction is shown with a dashed line. A 'P.M.' (pick mute) instruction is shown with a dashed line. A pitch bend diagram shows a line starting at -2 1/2, rising to -2 1/2, and ending at 2.

# Interlude

Gtr. 3 tacet  
N.C.

D

N.C.

Yeow!

Detailed description: This section is an interlude. It features a long, sustained note on a single staff, marked 'Yeow!'. Above the staff, there are two labels: 'D' and 'N.C.' (no chord).

Gtr. 1 Rhy. Fig. 3

0 0 2/ 0 0 0 8 0 0 0 9 7 9 5

0 0 2/ 0 0 0 8 0 0 0 0 0 0 0 8 7 6

Detailed description: This section shows a guitar rhythm figure for Gtr. 1. It begins with a melodic line in treble clef, marked 'Rhy. Fig. 3'. Below the staff, there are two rows of fret numbers: '0 0 2/ 0 0 0 8 0 0 0 9 7 9 5' and '0 0 2/ 0 0 0 8 0 0 0 0 0 0 0 8 7 6'. A wavy line is shown above the staff.

Gtr. 2 Rhy. Fig. 3A

0 0 2/ 0 0 0 8 0 0 5 5 5 5

0 0 2/ 0 0 0 8 0 0 0 0 0 0 0 8 7 6

Detailed description: This section shows a guitar rhythm figure for Gtr. 2. It begins with a melodic line in treble clef, marked 'Rhy. Fig. 3A'. Below the staff, there are two rows of fret numbers: '0 0 2/ 0 0 0 8 0 0 5 5 5 5' and '0 0 2/ 0 0 0 8 0 0 0 0 0 0 0 8 7 6'. A wavy line is shown above the staff.

D N.C.

End Rhy. Fig. 3

End Rhy. Fig. 3A

**Double-time feel**

End double-time feel

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A

N.C. D5 N.C. D5 C5 N.C. A5 C5 D5 E5 C5

**Verse**

E5 F#5 A E5 F#5 G

3. My chance is fine: I can't stop

Gtr. 1

P.M. P.S. P.M.

Gtr. 2

P.M. P.S. P.M.

E5 F#5 E A

scream - ing for. \_\_\_\_\_ (Fuck them!) We've been o - bliged to

8va  $\gamma$

P.M. ----- P.H.

15ma  $\gamma$

loco

P.H.

P.M. -----

Pitch A

N.C.(D) (E)

sign, and re - lieved of our life. \_\_\_\_\_

P.M. ----- P.M. P.M. P.M. P.M. P.M. P.M.

P.M. ----- P.S.

# Interlude

Double-time feel

End double-time feel

Gtr. 1: w/ Rhy. Fig. 2  
Gtr. 2: w/ Rhy. Fig. 2A

D5/E N.C. D5/E N.C.(E5) (B5) D5/E N.C. D5/E G D

## Chorus

Em Bm G D F#m C#m A E F#m C#m A E

I am the cho - sen next in line. sent to slaugh - ter all man-kind.

Gtr. 1 Riff B End Riff B

P.M. P.M.

Gtr. 2 Riff B1 End Riff B1

P.M. P.M.

Gtrs. 1 & 2: w/ Riffs B & B1

F#m C#m A E F#m C#m A E

Rip the souls, — born to die. No rea - son for you to

Fm Cm Ab Eb Fm Cm Ab Eb

try. \_\_\_\_\_

Gtr. 1 Riff C

Gtr. 2 Riff C1

Fm Cm Ab Eb Fm Cm Ab Eb

End Riff C

End Riff C1

(cont. in slashes)

Gtr. 2  (cont. in notation)

[illegible]

Gtrs. 1 & 2

1 2 3 4

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A  
Gtr. 3 tacet

N.C.

N.C.                      D                      N.C.

N.C.	D	N.C.	D	N.C.
------	---	------	---	------

91

# Synthesizer Solo

Double-time feel

E5

G5

F5

\*Gtr. 4

*f*

\*Synth. arr. for gtr.

Gtrs. 1 & 2

Rhy. Fig. 4

End Rhy. Fig. 4

E5

N.C.(C)

(A5)

(B5)

Gtr. 4

*Ria loco*

Gtr. 2

Rhy. Fig. 5A

End Rhy. Fig. 5A

Gtr. 1

Rhy. Fig. 5

End Rhy. Fig. 5

Gtrs. 1 & 2: w/ Rhy. Fig. 4

E5

G5

F5

Gtr. 4

93



E5

N.C.(C)

(A5)

(B5)

Gtr. 3

*Sia* ..... *Sia* ..... *loco*

Gtr. 5

*Sia* ..... *Sia* ..... *loco*

Gtr. 2

Gtr. 1

Gtrs. 1 & 2. w/ Rhy Fig 6  
Gtr. 5 tacet

E5

G5

F5

Gtr. 3

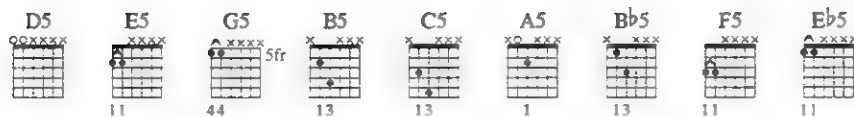
*Sia* ..... *Sia* ..... *loco*

w/ bar -----



# BASTARDS OF BODOM

Music by  
Aleksi Laiho and  
Roope Latvala  
Lyrics by  
Aleksi Laiho and  
Kimberly Goss



Drop D tuning, down 1 step:  
(low to high) C-G-C-F-A-D

## Intro

Fast Rock ♩ = 200

E5 F5 N.C.

Gtrs. 1 & 2 (dist.)

First guitar staff (Gtrs. 1 & 2) showing a melodic line starting with a forte (*f*) dynamic, followed by a section marked "P.S." (Palm Mute) with a dashed line.

First guitar staff (TAB) showing fret numbers: 2, 3, 0, 0, 0, 0, 0, 0, 2, 3, 0, 0, 0, 0, 0, 0, 0, 2.

\*Gtr. 3

Riff A

End Riff A

Second guitar staff (Gtr. 3) showing a melodic line starting with a forte (*f*) dynamic, followed by a section marked "End Riff A".

Second guitar staff (TAB) showing fret numbers: 2, 3, 0, 0, 0, 0, 0, 0, 2, 3, 0, 0, 0, 0, 0, 0, 0, 2.

\*Bass arr. for gtr.

E5 F5 N.C.

Third guitar staff (Gtr. 1) showing a melodic line with a "steady gliss." (glissando) effect, followed by a section marked "P.M." (Palm Mute) with a dashed line.

Third guitar staff (TAB) showing fret numbers: 2, 3, 0, 0, 0, 0, 0, 0, 2, 3, 0, 0, 0, 0, 0, 0, 0, 2.

\*\*Gtr. 1 plays top note only.

Fourth guitar staff (Gtr. 1) showing a melodic line with a "steady gliss." (glissando) effect.

Fourth guitar staff (TAB) showing fret numbers: (2) 3 0 0 0 0 0 0 2 3 0 0 0 0 0 0 0 0 17 12 3 0.

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E5 F5 N.C. E5 F5 N.C. \*\*Dm C B $\flat$  C

Yeow!

Riff B

\*Gtr. 4

*f*

22 19 19 19 19 19 19 19 19 19 19 19

\*Synth. arr. for gtr.

Gtrs. 1 & 2

Gtr. 1

Gtr. 2 *dist*

P.M. -----

7/3 5 7/3 8/5 5/2 5/2 7/3 2 3 2 3 2 3 2 3

\*\*Chord symbols reflect overall harmony.  
\*\*\*Gtr. 2 to left of slashes in tab

Gtr. 4: w/ Riff B (3 times)

E5 F5 N.C. E5 F5 N.C.

Gtrs. 1 & 2

P.M. -----

B $\flat$ 5 C5 F5 G5 E5 F5 N.C. E5

Gtr. 5 (*dist.*)

*f*

w/ bar -1 w/ bar -1 w/ bar

7 10 9 7 10 12 10 12 12 (12) 10 12 (12)

-2 1/2

Gtrs. 1 & 2

P.M. -----

Gtr. 5 tacet  
 F5 N.C.  
 Gtrs. 1 & 2  
 Dm Gtr. 1  
 Am  
 B $\flat$   
 C  
 Gtr. 2 *divisi*  
 P.M. -----1  
 (2) 3 8 8 8 8 8 8 8 8  
 7/3 5 7/3 8/5 5/2 3 5/2 7/3  
 2 3 3 1 2 3 5 2 2 3 2 3 2 3  
 \*Gtr. 2 to left of slashes in tab.

E5 F5 N.C. E5 F5 N.C. Bb5 F5 C5 G5

Gtrs. 1 & 2

P.M. P M (cont. in slashes)

D5 E5 G5 B5 C5 G5 D5 E5 G5 B5 A5 B5

Rhy. Fig. 1

Gtrs. 1 & 2

Gtr. 5

12 14 12 11 14 12 12 14 12 14 15 14 15 12 14 12 11 14 12 11 12 14 14 16 14 12

D5 E5 G5 B5 C5 G5 D5 E5 G5 B5 End Rhy. Fig. 1 C5

P.M.-----

(cont. in notation)

1. The

Gtr 4  
\*\**da*

Gtr 5  
*divisi*

12 12 11 14 12 12 14 12 14 15 14 15 12 14 12 11 14 12 11 14 24 24 24 22 22 22 14 21 21

# Verse

Gtrs. 4 & 5 tacet  
N.C.

slay - ings at Bo - dom from long a - go

## Rhy. Fig. 2

Gtrs. 1 & 2

P.M. P.M. P.M. P.M.

5 0 8 6 0 3 0 5 0 0 0 0 0 0 0 0 0 0

Dm F Dm C F/D E/D Eb/D D

still car - ry a se - cret which

Gtr. 1

Gtr. 2  
divisi

\*\*P.M. P.M. P.M.

6 7 7 6 8 8 8 6 7 5 10 7/10 8/8 6/9 7/7 5/8 6/6 4/7 5/5

\*Gtr. 1 to left of slashes in tab.  
\*\*P.M. applies to both gtrs.

N.C. Gm F Am Bb

no one knows. A

Gtrs. 1 & 2

Gtr. 1

Gtr. 2  
divisi

End Rhy. Fig. 2

P.M.

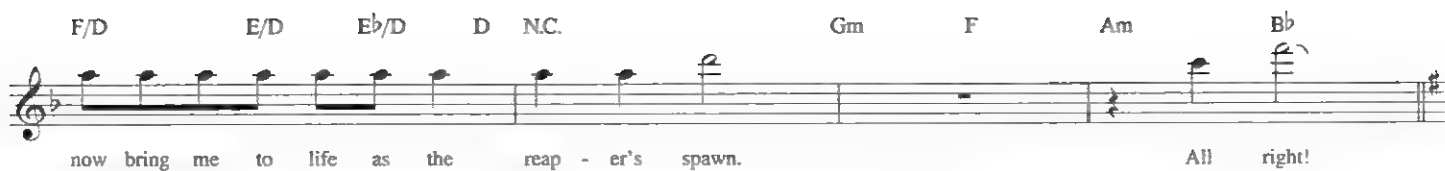
7 (8) 6 8 (8) 6 8 5 5 6 (8)

Gtrs. 1 & 2: w/ Rhy. Fig. 2  
N.C.

Dm F Dm C

seed that was plant - ed as the night turned to dawn will

F/D E/D E<sup>b</sup>/D D N.C. Gm F Am B<sup>b</sup>

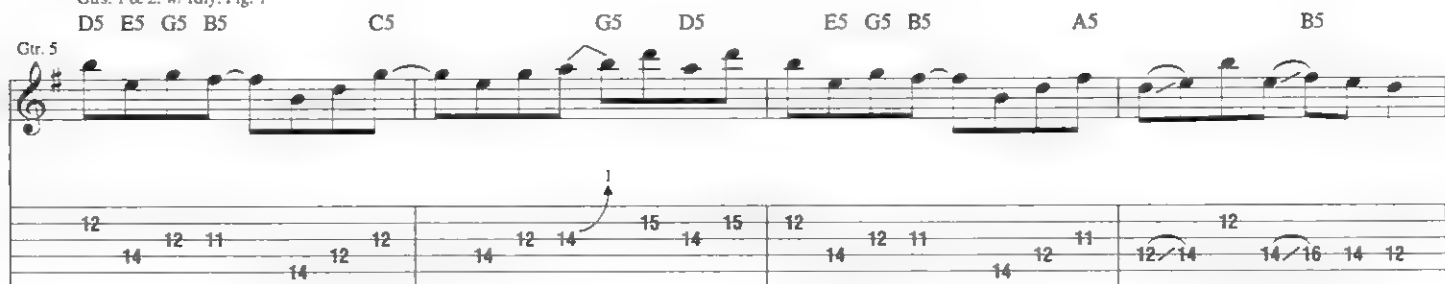


now bring me to life as the reap - er's spawn. All right!

# Interlude

Gtrs. 1 & 2: w/ Rhy. Fig. 1

D5 E5 G5 B5 C5 G5 D5 E5 G5 B5 A5 B5



D5 E5 G5 B5 C5 G5 D5 E5 G5 B5



# Verse Half-time feel Gtr. 5 tacet N.C.

A5 B5

Gtrs. 1 & 2


(cont. in notation)

2. I am a bas - tard of Bo - dom and I walk a - lone



Gtrs. 1 & 2: w/ Rhy. Fig. 2 (last 6 meas.)

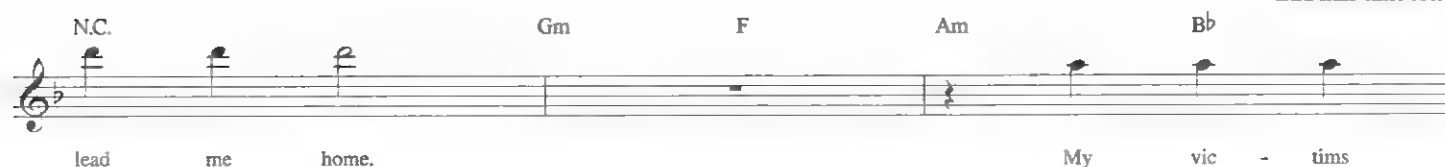
Dm F Dm C F/D E/D E<sup>b</sup>/D D



as I fol - low the reap - er to

End half-time feel

N.C. Gm F Am B<sup>b</sup>



lead me home. My vic - tims

shall      per - ish      on      the      shores      of      a      lake

The first system of the musical score for 'The Rose Tree' is shown. It consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains a melody with a repeat sign. Below the first measure of the melody, the lyrics 'P.M. --- 4' are written. Below the second measure, the lyrics 'P.M.' are written. Below the third measure, the lyrics 'P.M.' are written. Below the fourth measure, the lyrics 'P.M.-----1' are written. The bottom staff is a single line with fingerings: 2, 2, 2, 3, 2, 5, 2, 2.

[illegible]

Gtr. 1

Gtr. 2  
divisi

P.M.

P.M.

P.M.

8/9 9 8/12 10 10 12/9 10/7 7/5 6/5 5/6 4/5

\*\*P.M. applies to both guns.

death in the face. \_\_\_\_\_

The musical score for guitar is divided into three systems. The first system, labeled 'Gtrs. 1 & 2', shows a treble clef staff with a melody of eighth notes and a bass line of eighth notes. The second system, labeled 'Gtr. 1', shows a treble clef staff with a melody of eighth notes and a bass line of eighth notes. The third system, labeled 'Gtr. 2 divisi', shows a treble clef staff with a melody of eighth notes and a bass line of eighth notes. The score includes various musical notations such as clefs, notes, rests, and dynamic markings.

Gtrs.  
1 & 2



Don't need a rea - son, and I won't tell you why, —





# Verse

Gtrs. 1 & 2 w/ Rhy. Fig. 2 (2 times)

N.C.

born to end life; — I can take an - y form, — a

Dm F Dm C

shape - shift - ing de - mon kill - ing for sport. Like

F/D E/D Eb/D D N.C. Gm F Am Bb

fa - ther, like son, this is my fate:

N.C. Dm F Dm C

tak - ing your life and breed - ing hate. —

F/D E/D Eb/D D N.C. Gm F Am Bb

## Interlude

Half-time feel

N.C.

E5

N.C.

E5

N.C.

Gtrs. 1 & 2

0 2 3 3 2 0 3 2 0 3 2 0 3 2 1 0 2 3 3 2 0 3 2

1. 2. Gtr. 2 Gtr. 2 Gtrs. 1 & 2 E5 N.C. Gtr. 1 divisi Gtr. 1 divisi P.M. ————

0 3 2 0 1 0 5/2 3/0 0 3 2 3 3 2 3/0 2 0 2 3 2 0 3 2 0 3 2 0 3 2 1

\*Gtr. 2 to left of slashes in tab. \*\*Gtr. 2 to left of slash in tab.

1. 2. loco E5 N.C. Gtr. 2 Gtr. 2 D.S. al Coda (cont. in slashes) Gtr. 1 divisi Gtr. 1 divisi P.M. ———— † P.M. ————

0 2 3 3 2 0 3 2 0 3 2 0 1 0 5/2 3/0 0 3 2 3 3 2 3/0 2 5

\*\*\*Gtr. 2 to left of slashes in tab. ††Gtr. 2 to left of slash in tab. †P.M. applies to both gtrs.

# ⦿ Coda

## Guitar Solo

Bb5

Rhy. Fig. 4

Gtrs. 1 & 2

Gtr 5

Gtr. 6 (dist.)  
divisi  
*f*

D5

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (last 4 meas.)

F5

A5  
End Rhy. Fig. 4

Bb5

D5

\*Bar indications refer to both gtrs. (next 4 meas.)

Gtrs. 1 & 2: w/ Rhy. Fig. 4

Gtr. 6 tacet

Bb5

Gtr 5

loco

\*8va

Eb5

F5

C5

\*8va refers to both gtrs.

D5

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (last 4 meas.)

F5

A5

Bb5

D5

Ep5 F5 C5

3

17 15 16 18 15 17 18 15 17 18 20 17 18 20 22 18 20 22 20 18 22 18 20 22 20 18 22 18

Outro

Gtrs. 1 & 5 tacet

N.C. loco

Gtr. 5

22 (22)

Gtrs. 1 & 2 Gtr. 2

w/ bar grad release

-6 -4 1/2 -2 1/2 (0)

E5 F5 N.C. C#m

Gtr. 2

P.M. w/ bar

Gtr. 1

P.M. w/ bar

E5 F5 N.C. Dm

Gtrs. 1 & 2

P.M.

# TRASHED, LOST & STRUNGOUT

Music and Lyrics by  
Aleksi Laiho



Drop D tuning, down 1 step:  
(low to high) C-G-C-F-A-D

Intro

Fast Rock ♩ = 200

N.C.

(Cymbal) ✕ ✕

Gtr. 1 (dist.)

Riff A

End Riff A

Tablature for Gtr. 1 (dist.) showing Riff A and End Riff A. The riff consists of a series of power chords (E5, F5, C#5, A5, E5 7fr, C5, D5, Bb5) played in a specific sequence. The tablature is written in Drop D tuning (C-G-C-F-A-D).

Gtr. 1: w/ Riff A

Gtr. 1: w/ Riff A (4 times)

N.C.

Riff B

Gtr. 2 (dist.)

Tablature for Gtr. 2 (dist.) showing Riff B. The riff consists of a series of power chords (E5, F5, C#5, A5, E5 7fr, C5, D5, Bb5) played in a specific sequence. The tablature is written in Drop D tuning (C-G-C-F-A-D).

1.

2.

Gtrs. 3 & 4 (dist.)

Tablature for Gtrs. 3 & 4 (dist.) showing Riff B. The riff consists of a series of power chords (E5, F5, C#5, A5, E5 7fr, C5, D5, Bb5) played in a specific sequence. The tablature is written in Drop D tuning (C-G-C-F-A-D).

Gtr. 1: w/ Riff A (4 times)  
Gtr. 2: w/ Riff B (2 times)

D5

E5

D5

1.

E5

N.C.

2.

E5

N.C.

Tablature for Gtrs. 3 & 4 (dist.) showing Riff B. The riff consists of a series of power chords (E5, F5, C#5, A5, E5 7fr, C5, D5, Bb5) played in a specific sequence. The tablature is written in Drop D tuning (C-G-C-F-A-D).

F#5 E5 F#5 D5 E5

Gtr. 2

Play 4 times

Gtr. 4 tacet N.C.

Harm. w/ bar

+1

-2 1/2

-7 1/2

Gtrs. 3 & 4

Gtr. 3

Gtr. 2 tacet

Gtr. 3

\*Gtrs. 3 & 4

\*Gtr. 3 plays lowest note of chords only (next 2 meas.).

Verse

D5 A5 D5 E5 F5 D5 N.C. D5 C5

I. Once a day fall - ing on the trail, walk - ing blind. Trade noth - ing, dis - cre - tion in low.

Gtr. 3 Rhy. Fig. 1

15ma

loco

P.M.

Harm.

Pitch: G D

Gtr. 4 Rhy. Fig. 1A

15ma

loco

P.M.

Harm.

Pitch: G D

\*\*Harmonic located three-tenths the distance between the 2nd + 3rd frets

F5 D5 A5 D5 E5 F5 D5 N.C.

It's hard to wait, tak - ing your - self in hon - or. I should

End Rhy. Fig. 1 Rhy. Fig. 2 15ma

P.M. P.M. P.M. Harm.

End Rhy. Fig. 1A Rhy. Fig. 2A 15ma

P.M. P.M. P.M. Harm.

Pitch: G D

Chorus

D5 C5 F5 Bb5 C5

know how low I can go. Be - fore I go

End Rhy. Fig. 2 Rhy. Fig. 3

End Rhy. Fig. 2A Rhy. Fig. 3A

C#5 N.C.(Dm) (C) (F)

— high I get ver - y down, — and

15ma

loco

Pitch: G

C5 C#5 N.C. D5

I'll be go - ing af - ter it a - gain and a - gain. — Uh! 2. You

15ma

loco

Pitch: E



# Verse

Gtrs. 3 & 4: w/ Rhy. Figs. 1 & 1A

D5

A5

D5

E5

F5

D5

N.C.

know I can't go the oth - er way with - out be - ing trashed, —

\*Gtr 5

Riff C

*f*

10 10 13 10 10 13 10 11

12 12 12 13 12 12

\*Synth. arr. for gtr

D5

C5

F5

D5

Gtrs. 3 & 4: w/ Rhy. Figs. 2 & 2A

A5

— lost and strung - out. — When to - geth - er try some - thing, go - ing

10 10 13 10 10 13 10 11

12 12 12 13 10 10 12 10 12 10 12

D5

E5

F5

D5

N.C.

D5

C5

F5

Bb5

back to the ques - tion like what's to com - ing out? — Be -

End Riff C

10 10 13 10 10 11 10 10 13 10 13 10 10 12 10 12 10

12 12 12 13 10 12 12 13 10 10 12 10 12 10

## Chorus

Gtr. 4: w/ Rhy. Fig. 3A

Gtr. 5: tacet

C5

C#5

N.C.(Dm)

fore I — go — high I get ver - y down, —

Gtr 3

5 3 3 3 3 3 3 3 6 4 5 5 8 7 5 5 8 7



# Synthesizer Solo

Gtr. 6

D5 A5 D5 E5 F5 D5 C5

8va

*f*

3

1 1/2

22 (22) 20 22 20 17 20 17 20 17 20 17 15 17 (17) 20 17 19 17

\*Synth. arr. for gtr.

Gtr 2

15ma

P.H. 1

22 (22)

Gtrs. 3 & 4

P.M. ---

P.M. ---

P.M. ---

P.M. ---

Gtr. 6

F5 D5 A5

8va

loco

3

3

3

6

17 15 15/17 17 18 20 20 20 18 17 17 15 15 19 17 19 15 17 15 15 15 14 12 14 12 14 10 12 10 10 12 12

Gtrs. 3 & 4

P.M. ---

(5)

7

D5 E5 F5 D5 C#5

Gtr 6

*N.a.* *loco*

14/15 12 14 12 14 15 17 14 17/19 17 19 19 17 20 20 17 20 17 20 20 17 20 17 18

Gtrs. 3 & 4

P.M. -----| P.M. -----| P.M. -----|

0 0 2 3 0 0 0 0 0 0 0 0 0 0 0 6 4

Verse

D5 A5

3. May - be I should have, could have

Gtr. 6

*N.a.*

17 19 16 18 20 17 19 16 16 18 17 19 21 18 20 22 19 22 (22)

Gtr 5

12 10 10 13 10 12 12 13

Gtrs. 3 & 4

P.M. -----|

(6) 6 6 6 6 6 6 7 (7) 0 0 0 0 7

Gtrs. 3 & 4: w/ Rhy. Figs. 1 & 1A (last 3 meas.)

Gtr. 5: w/ Riff C

Gtr. 6: tacet

D5 E5 F5 D5 N.C.

D5

C5

F5

D5



trashed my life, but for that I'm gon - na turn to you. And the trashed

Gtrs. 3 & 4: w/ Rhy. Figs. 2 & 2A (1st 2 meas.)

A5

D5

E5

F5

D5

N.C.

Gtrs. 3 & 4: w/ Riff D



— peo - ple ask - ing my head un - til I sweat, now tell — me what the fuck to do. —



—

### Bridge

A5

C5

F5

G5

A5

G5

F5

E5



Why did you get it to the point where I could do — noth - ing but try to be strung - out on you? —

Gtr. 2: Riff E

End Riff E



14 14 14 14 12 12 12 12	12 12 12 12 12 12 12 12	14 14 14 14 12 12 12 12	12 12 10 10 9 9 9 9
12 12 12 12 10 10 10 10	10 10 10 10 10 10 10 10	12 12 12 12 10 10 10 10	10 10 8 8 7 7 7 7

Rhy. Fig. 4

End Rhy. Fig. 4

Gtrs. 3 & 4



2 2 2 2 5 5 5 5	3 3 3 3 5 5 5 5	2 2 2 2 5 5 5 5	3 3 3 3 2 2 2 2
0 0 0 0 3 3 3 3	3 3 3 3 5 5 5 5	0 0 0 0 5 5 5 5	3 3 3 3 2 2 2 2

Gtr. 2: w/ Riff E (2 3/4 times)

Gtrs. 3 & 4: w/ Rhy. Fig. 4 (2 3/4 times)

A5

C5

F5

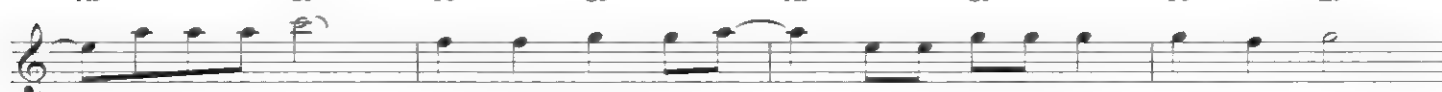
G5

A5

G5

F5

E5



— You let me drown way deep down be - low — for the fleet - ing past to let go.

A5

C5

F5

G5

A5

G5

F5

E5



Un - til the end I raise like a bat - ter - ing ram, — look - ing at my own re - flec - tion. —

A5 C5 F5 G5 A5 G5

For - ev - er I shall kiss you good - bye to kill my

F5 D5 E5

soul ad - dic - tion.

Gtr. 2

12 12 10 10 7 11 14 14 14  
X X X X X X X X X  
10 10 8 8 5 9 12 12 12

Gtrs. 3 & 4

P.M. (Gtr. 4 cont. in slashes)

3 3 3 3 0 0 0 0 2 2 2

(E5)

Gtr. 4

P.M. (cont. in notation)

Gtr. 2

w/ bar

14 14 14 14 12 12 12 0 (0)  
(12) (12) (12) (12) (10) (10) (10)

2 1/2

Gtr. 3

Harm. w/ bar

Pitch G

2 3 (2.3) (2.3)  
(2) (2) (2) (2)

-1 1/2 -2 1/2

*loco*

[illegible]

1. 2.

N.C.

P.H. P.M.

Pitch: C4

F5 E5 F5 E5 F5 E5

Gr. 3

*Play 3 times*

Gtr. 4

P.S.  
steady glass

(cont. in notation)

P.M.-----  
(3rd time, Gtr 3 cont. in slashes)

1., 2., 3.

4.

Gr. 2: w/ Riff F

G5

A5

**End Riff F**

Gtr. 7 (dist.)

15mg - - - -

Harm - - -  
w/ bar - - -

(cont. in slashes)

## C#5

Gtrs 3 &amp; 4

A5

13 14 9 11 12 9 11 13 14 11 13 14 16 14 16 17 16 18 16 17 16 19 16 17 19

The musical score for 'The Wind' by John Cage is presented in two systems. The top system features a piano part with a complex melodic line, characterized by frequent bends and a wide range of notes. The bottom system shows a prepared piano section with numbered notes (19, 17) and a 'hold bend' instruction. The score is written for a piano and a prepared piano, with a key signature of one sharp (F#) and a common time signature (C).



The first system of the musical score for 'The Little Boat' is shown. It features a treble clef and a key signature of one flat (Bb). The melody is written on a single staff. Above the staff, there is a 'Bb5' marking and a diamond-shaped symbol. The melody consists of eighth and sixteenth notes, with some triplets indicated by a '3' below the notes. Below the staff, there is a sequence of numbers: 15, 14, 17, 15, 14, 17, 15, 14, 17, 15, 14, 17. The system is divided into two measures by a vertical line.

[illegible][illegible]

\*Two gtrs. art. for one.

### Chorus

Gtrs. 3 & 4: w/ Rhy Figs. 3 & 3A  
C5

Gtr. 7 lacet

CFS

N.C.(Dm)

fore I go high I hit the ground.

Gtr

10/20 (20)

(C) (F) C5 C#5

You know me \_\_\_\_\_ for \_\_\_\_\_ I get ver - y down. \_

N.C.(Dm) (C) (F) C5 C#5

Up to the next \_ you tell me fuck - ing where, \_

Gtr. 3

15ma -- *loco* P.H. 15ma *loco*

5 5 8 7 5 5 8 7 3 3 7 5 3 3 7 5 5 3 5 5 3 3 5 6

Pitch: G E

Gtr. 4

15ma -- *loco* P.H. 15ma *loco*

7 7 5 8 7 7 5 8 5 5 5 5 7 7 5 7 5 3 5 5 3 3 5 6

Pitch: G E

N.C.(Dm) (C) (F) C5

and I'll be go - ing af - ter it be - fore I

15ma -- *loco* P.H. P.S. steady gliss.

5 5 8 7 5 5 8 7 3 3 7 5 3 3 7 5 5 3 5 5 3 3 5 6

Pitch: B $\flat$

15ma -- *loco* P.H. w/ bar (5) -1 1/2

7 7 5 8 7 7 5 8 5 5 5 5 7 7 5 7 5 3 5 5 3 3 5 6

Pitch: E

\*Depress bar and vibrato simultaneously.

N.C.

go. \_\_\_\_\_

Gtrs. 3 & 4

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

5 0 5 0 4 0 4 6 0 6 0 5 0 5 7 5 5 5 0 5 0 4 0 4 0

Gtr 4

Gtrs. 3 & 4 w/ Riff D

4

Gtr. 3  
divisi

4

7 0 7 5 0 6 7 6 5 4

**Bridge**

Gtr. 2: w/ Riff E (4 times)  
Gtrs. 3 & 4: w/ Rhy. Fig. 4 (4 times)

A5 C5 F5 G5 A5 G5

Why did you get it to the point where I could do \_\_\_\_\_ noth - ing but try to

F5 E5 A5 C5 F5 G5

be strung - out on you? \_\_\_\_\_ You let me drown way deep down be - low \_\_\_\_\_

A5 G5 F5 E5 A5 C5

\_\_\_\_\_ for the fleet - ing past to let go. Un - til the end I

F5 G5 A5 G5 F5 E5

raise like a bat - ter - ing ram, \_\_\_\_\_ look - ing at my own re - flec - tion. \_\_\_\_\_

A5 C5 F5 G5 A5 G5 F5 E5

\_\_\_\_\_ For - ev - er I shall kiss you good - bye \_\_\_\_\_ to kill my soul ad - dic - tion. \_\_\_\_\_

# Outro

N.C.

Gtr 2 tacet

Gtr 2

w/ bar steady gliss.

0 (0) -1 -2 1/2

Gtrs 3 & 4

P.M. P.M. P.M.

0 0 0 0 0 0 0 0 0 7 3 0 0 0 0 2 3 0 0 0 0 0 0 0 0 0 2 3

Gtrs 3 & 4

P.M. P.M. P.M. P.M.

0 0 0 0 2 1 0 0 0 0 0 0 0 0 0 7 3 0 0 0 0 2 3 0 0 0 0 0

P.M.

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 12 (12)

# WE'RE NOT GONNA FALL

Music and Lyrics by  
Aleksi Laiho



Drop D tuning, down 1 step:  
(low to high) C-G-C-F-A-D

## Intro

Fast Rock ♩ = 192

Half-time feel

N.C. D5 N.C.

Rhy. Fig. 1

Gtrs. 1 & 2 (dist.)

*f* P.M. ----- P.M. -- P.M. -----

Gtr. 2

Gtr. 1 *divisi*

TAB

5 4 2 5 4 5 2 2 2 2 2 2 2 2 5 4 2

2 0 2 0 4 5 4 2 2/5 4 2 4/5 2/4

\*Gtr. 1 to left of slashes in tab

\*\*Chord symbols  
reflect combined  
harmony.

End half-time feel

N.C. D5 N.C. D5 N.C.

Woh. \_\_\_\_\_

Gtrs. 1 & 2

*sva* ----- *loco*

Gtr. 2

Gtr. 1 *divisi*

P.M. ----- P.M. -- P.H. P.M. -----

End Rhy. Fig. 1

Pitch: D

5 4 2 5 4 5 2 2 2 2 2 2 2 2 5 4 2

2 0 2 0 4 3 2 2 7 7 5 5 7 4 7 4 2 7 2 4 4 4 4 2 4 2 4

Gtrs. 1 & 2: w/ Rhy. Fig. 1

N.C. D5 N.C.

D5 N.C.

Em D

yeow!

Riff A

\*\*\*Gtr. 3 *sva* -----

*f*

17 16 17 16 15 17 14 15 17 16 16 14 15 14 17 16 17 16 15 17 14 15 17 17 15 14 15 14 16 16

\*\*\*Synth. arr. for gtr.

N.C. D5 N.C. D5 N.C. End Riff A

Gtr. 3 tacet E5 D5 N.C. C5 D5 B5 D5 End Riff B

Gtr. 4 (dist.) Riff B

Gtr. 1 & 2 Rhy. Fig. 2 End Rhy. Fig. 2

Verse

Gtr. 4 tacet E5 D5 E5 D5 E5 N.C.

1. They try kick - ing and scream - ing as loud.

Gtr. 2 Rhy. Fig. 3A

Gtr. 1 Rhy. Fig. 3

E5 D5 E5 D5 E5 N.C. D F5

Con - ta - gion break us a - part. —

End Rhy. Fig. 3A

P.M. ----- P.M.

End Rhy. Fig. 3

P.M. ----- P.M.

N.C.

9 9 9 9 12 12 11 11 11 11 11 11 11 11 7 7 7 7 10 10 9 9 9 9 9 9 9 9

7 7 7 7 10 10 9 9 9 9 9 9 9 9 5 5 5 5 8 8 7 7 6 6 6 6 6 6 6 6

8 8 8 8 11 11 10 10 9 9 9 9 9 9 10 10 10 10 9 9 9 8 6 6 6 6 6 6 6 6

5 5 5 5 8 8 7 7 6 6 6 6 6 6 7 7 7 7 6 6 5 5 3 3 3 3 3 3 3 3

# Pre-Chorus

C#m B C#m

B C#m N.C.

E5

B

A5

B

A5

Will not con - trol us. they won't hold you down.

Rhy. Fig. 4A

End Rhy. Fig. 4A

P.M.----- P.M. P.M.-- P.M.-- P.M.-- P.M.--

9 8 9 9 8 9 6 6 6 7 7 7 6 6 6 7 7 7 6 6 6 7 7 7

Rhy. Fig. 4

End Rhy. Fig. 4

P.M.----- P.M. P.M.-- P.M.-- P.M.-- P.M.--

6 4 6 6 4 6 4 7 7 4 6 4 9 2 2 2 0 0 0 2 2 2 0 0 0

C#m B C#m

B C#m N.C.

E5

B

A5

B

F

I'm sor - ry, give my life to you.

P.M.----- P.M. P.M.-- P.M.-- P.M.-- P.M.--

9 8 9 9 8 9 7 7 7 4 6 4 9 6 6 6 7 7 7 6 6 6 7 7 7

P.M.----- P.M. P.M.-- P.M.-- P.M.-- P.M.--

6 4 6 6 4 6 4 7 7 4 6 4 9 2 2 2 0 0 0 2 2 2 3 3 3



# Verse

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A

E5 D5 E5 D5 E5 N.C.

2. An - oth - er day of fall - ing down your way. \_\_\_\_\_

E5 D5 E5 D5 E5 N.C. D F5

push - ing and scream - ing 'cause they thought it might be right. \_\_\_\_\_

N.C.

\*Gtrs. 1 & 2

15ma 15ma PH

9 9 9 9 12 12 11 11 11 11 11 11 11 11 7 7 7 7 10 10 9 9 11 11 11 11 11 11 11 11 7 7 7 7 10 10 9 9 6

Pitch: E5

\*Composite arrangement.

# Chorus

F#5 E5 N.C. D5 E5 C#5 E5

(Hey!) Take my hand and fly. Will you ev - er be that

Gtr. 4 Riff C End Riff C

11 11 11 11 11 13 14 11 11 13 11 11 11 11 11 13 14 11 11 11 11 11 13 14 13 11 13 14 12 13 12 14

Rhy. Fig. 5

End Rhy. Fig. 5

Gtrs. 1 & 2 loco P.M.

4 4 2 11 11 11 11 9 9 7 7 9 9 6 6 6 9 9 9 9

Gtrs. 1 & 2: w/ Rhy. Fig. 5  
Gtr. 4: w/ Riff C

F#5 E5 N.C. D5 E5 C#5 E5

tall? Don't you be a - fraid. We're not gon - na fall.

# Interlude

Gtr 4 **F#5**  
**Riff D**

Gtr 1 tacet  
N.C.

P.M. -----| P.M. -----|

# Pre-Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 4 & 4A (2 times)

C#m B C#m

B C#m N.C.

E5

B

A5

B

A5



C#m B C#m

B C#m N.C.

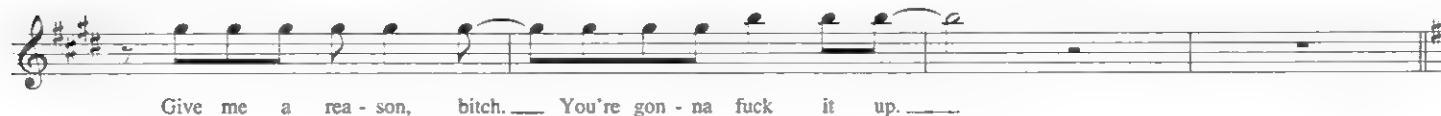
E5

B

A5

B

A5



# Interlude

## Half-time feel

Gtrs. 1 & 2: w/ Rhy. Fig. 1

Gtr. 3: w/ Riff A

N.C.

D5

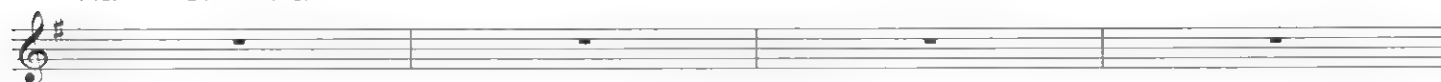
N.C.

D5

N.C.

Em

D



N.C.

D5

N.C.

D5

N.C.

End half-time feel



# Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (4 times)

Gtr. 4: w/ Riff B (4 times)

E5

D5

N.C.

C5

D5

B5

D5



E5

D5

N.C.

C5

D5

B5

D5



E5

D5

N.C.

C5

D5

B5

D5



E5

D5

N.C.

C5

D5

B5

D5



# Guitar Solo

E5 D5 E5 D5 E5 N.C. E5 D5

*8va* *loco*

Gtr. 4

Gtrs. 1 & 2

Rhy. Fig. 7

P.M. P.M. P.M.

E5 B5 D5 A5

*8va*

E5 D5 E5 D5 E5 N.C. D5 F5

*8va*



Guitar Solo

Chord progression: F#5 E5 F#5 E5 F#5 Gtr 5 tacet N.C. C#5 A5

Gtr 5

17 (17)

Gtr 5, dist 1

Gtr 4 divisi

17 14/21 17 14/21 16 17 16/19 17 (17) 14/21 17 14/21 16 17 16/19 17/21

\*8va applies to both gtrs.  
\*\*Gtr. 4 to left of slashes in tab.

Gtrs. 1 & 2 Rhy. Fig. 8

P.M. -----

4 2 4 4 4 4 2 4 4 4 4 4 6 0 2 0

Gtr 5 tacet E5 D5 E5 D5

Gtr 4

16 17 16 19 17 19 16 17 16 19 17 19 19 21 19 17 17 19 21 19 17 16 19 17 19 16 17

Gtrs. 1 & 2 End Rhy. Fig. 8

P.M. -----

2 2 2 0 0 0 2 2 2 0 0 0

Gtrs 1 & 2: w/ Rhy. Fig 8 F#5 E5 F#5 E5 F#5 N.C. C#5 A5

Gtr. 4

19 14 17 14 17 14 0 14 17 (17) 0 0 14 16 16 17 14 15 14 17 14 16 14

E5 D5 E5 D5

*15ma* -----

Harm -----  
w/ bar

### Synthesizer Solo

Gtrs. 1 & 2: F#5 E5 F#5 7

E5 F#5

Gtrs. 1 & 2: w/ Rhy. Fig. 8 (last 3 meas.)

Gtr. 4 tacet

N.C.

C#5

A5

Gtr. 4

*15ma* -----

Harm. -----  
w/ bar

(2) (2) +1

Gtr. 3

E5 D5 E5 D5

Gtr. 3

*1/2*

Gtrs. 1 & 2: w/ Rhy. Fig. 8

F#5 E5 F#5

E5 F#5 N.C.

C#5

A5

E5 D5 E5 D5

8va ---- loop

22 21 19 22 21 19 21 20 19 18 21 19 18 19 21 18 16 19 18 16 14 15 14 16 14 13 12 16 13 12 14

Gtr 3 C#5 N.C.

14 16 16 9 11 11 13 11 11 9 11 9 11 11 9

Gtr. 2 P.M.

6 6 6 6 6 6 5 4 6 5 5 3 4 6 6

Gtr. 1 P.M.

4 4 4 4 4 7 6 5 7 6 5 9 8 6 10

## Outro

### Half-time feel

Gtrs. 1 & 2: w/ Rhy. Fig. 6  
Gtr. 3 tacet

F#5 E5 F#5 C#5

Well, you thought you had the au - thor - i - ty

D5 E5 F#5 E5

to slay, kill the mi - nor - i - ty.



F#5 E5 F#5 C#5 D5 E5 F#5 N.C.

To - geth - er we \_\_\_\_ stand tall. Not gon - na crash. \_\_\_\_ not gon - na fall. \_\_\_\_

Gtrs. 1 & 2

Gtr. 4

P.H.

Gtrs. 1 & 2: w/ Rhy. Fig 6 (1 1/2 times)  
Gtr. 4: w/ Riff D

F#5 E5 F#5 C#5 D5 E5

Did you think I'd let \_\_\_\_ you mix it up? Give me a rea - son, bitch. \_\_\_\_

F#5 E5 F#5 E5 F#5 C#5

\_\_\_\_ I'm gon - na fuck you up. It's real, in - to the change. \_\_\_\_ At the

D5 E5 F#5 E5

end we're stand - ing up.

Gtr. 4

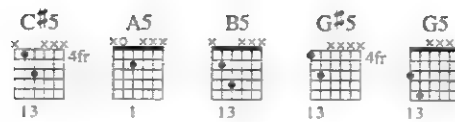
P.M. -----

Gtrs 1 & 2

P.M. -----

# SOMEBODY PUT SOMETHING IN MY DRINK

Words and Music by  
Richard Reinhardt and  
Douglas Colvin



Tune down 1 step  
(low to high) D-G-C-F-A-D

## Intro

Fast Rock ♩ = 176

w/ speaking

N.C.

(Drums)



Some - bod - y.

Gtrs. 1 & 2 (dist.)



some - bod - y put some - thing in my drink. Some - bod - y...

C#5

A5

B5

G#5

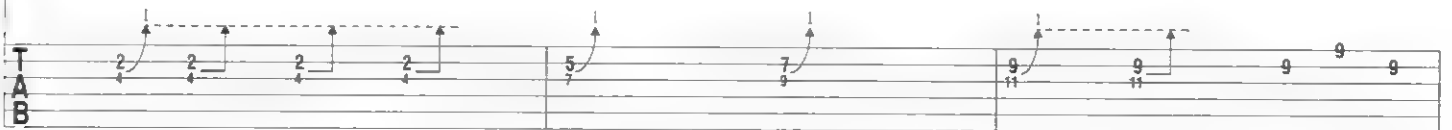


Ow!

Gtr 3 (dist.)



f



G5 G#5

C#5

A5

B5

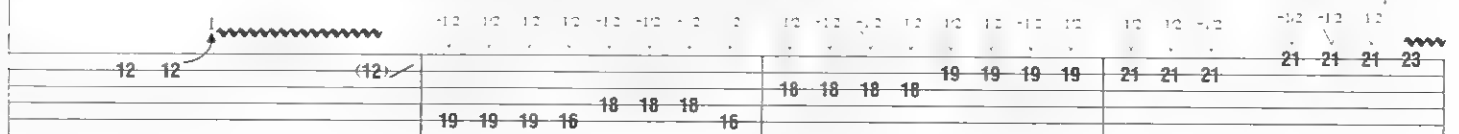
G#5



9, 10



w/ bar



The image shows a musical score for the piece 'The Wind' by John Williams. It features two staves: a guitar staff (top) and a piano staff (bottom). The guitar staff includes a solo section with a 'loco' section and a '1. An -' section. The piano staff includes a '23' section. The score is written in G major and 4/4 time. The guitar part includes a solo with a 'loco' section and a '1. An -' section. The piano part includes a '23' section. The score is written in G major and 4/4 time.

C#5 Asus#4 A

- ka and ton-ic's my fa-vor-ite drink. \_ I don't like an-y-thing col-ored pink. \_

Gtr. 1

P.M. ----- let ring ----- P.S.

Gtr. 2

P.M. ----- P.M. ----- P.M. ----- P.M. -----

B5 A5 B5

That just stinks. \_ Well, it's not for me. \_ It feels like

15ma ----- loco

P.M. ----- P.H. -----

Pitch: F#

8va 1 ----- loco

P.M. ----- P.M. ----- P.M. ----- P.H. ----- P.M. -----

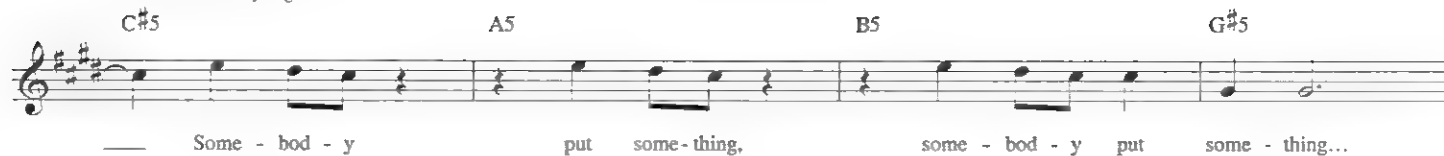
Chorus

C#5 A5 B5 G#5

some - bod - y put some - thing, some - bod - y put some - thing in my drink. \_

Gtrs. 1 & 2 Rhy. Fig. 1 End Rhy. Fig. 1

C#5 A5 B5 G#5



Some - bod - y put some - thing, some - bod - y put some - thing...

## Verse

C#5



2. Blurred vi - sion and dirt - y thoughts, \_

Gtr. 1



P.M. ....

Gtr. 2



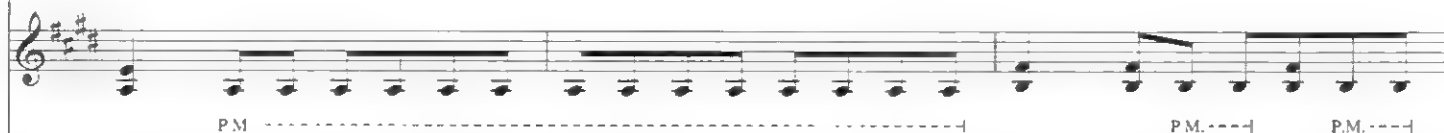
P.S. ... P.M. ....

A5

B5



feel out of place, \_ ver - y dis - traught. Feel some - thing com - ing on.



P.M. .... P.M. .... P.M. ....



P.M. .... P.M. .... P.M. ....

C#5

Yeah, kick the juke - box and slam the floor. \_

P.M. ----| P.M. ----| P.M. ----|

4 2 2 2 4 4 2 6 6 4 4 4 4 4 4 4 4 6 4 4 5 4 4 5

P.M. ----| P.M. ----| P.M. ----| P.M. ----|

4 2 2 2 2 2 2 2 6 6 4 4 6 4 4 6 4 4 4 4 7 6 4 0

Asus#4

A

B5

Drink, drink, drink, drink some more. \_ I can't think. \_

let ring ----| P.S. P.M. ----|

0 2 2 0 0 4 2 0 0 0 4 2 2 2 2 2 2 2 2 2 2 2 2 2

P.M. P.M. ----| P.M. ----|

1 0 1 0 0 0 2 2 2 2 0 0 4 2 2 2 2 2 2 2

A5 B5

Hey, — what's in that drink? —

P.M. ----- P.M. -----

2 2 2 2 2 2 2 2 4 4 2 2 2 4 4 12 11 (12 11)

P.M. ----- P.M. -----

2 2 2 2 2 2 2 2 4 2 2 2 2 2 2 2 1/2 (4)

### Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (4 times)

C#5 A5 B5 G#5

Some - bod - y put some - thing, some - bod - y put some - thing in my drink. —

C#5 A5 B5 G#5

— Some - bod - y put some - thing, some - bod - y put some - thing in my drink. —

C#5 A5 B5 G#5

— Some - bod - y put some - thing, some - bod - y put some - thing in my drink. —

C#5 A5 B5 G#5

— Some - bod - y put some - thing, some - bod - y put some - thing in my drink. —

B5 G#5 B5 G#5

yeah, in my drink, yeah, in my

Gtrs. 1 & 2 Rhy. Fig. 2 End Rhy. Fig. 2

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (1 1/2 times) B5 G#5 B5

drink, yeah, in my drink.

Guitar Solo G#5 C#5

Yeow!

Gtr. 3

14 12 14 14 (14) 14 12 14 14 (14) (14) 14 12 14

Gtr. 1 P.M.

6 0 21 (21) 6 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

Gtr. 2 P.M.

6 6 6 6 6 6 6 6 4 4 4 4 4 4 4 4 3 2 1





A5

B5

The image shows a musical score for the piece "The Wind" by George Gershwin, arranged for guitar and piano. The score is presented in three systems, each containing a guitar staff, a piano staff, and a bass line staff.

**Guitar Part:**

- Staff 1 (Melody):** Features a complex melodic line with various techniques indicated above the staff: "15ma" (15th fret), "loco" (loco), "P.H." (Pitch Bend), "w/ bar" (with bar), and "12" (12th fret). The melody is written in a key with a key signature of one sharp (F#).
- Staff 2 (Fingering):** Shows fingering numbers (1-4) for the left hand and right hand. A "Pitch: D5" marking is present, indicating a specific pitch for a technique.
- Staff 3 (Bass Line):** Provides a bass line for the guitar, with fret numbers (0, 2, 4, 7, 9) written below the staff.

**Piano Part:**

- Staff 4 (Melody):** Features a steady, rhythmic accompaniment with "P.M." (Piano Melody) markings.
- Staff 5 (Fingering):** Shows fingering numbers (0, 2, 4, 7, 9) for the left hand.
- Staff 6 (Bass Line):** Provides a bass line for the piano, with fret numbers (0, 2, 4, 7, 9) written below the staff.

The score is divided into three systems, each with a guitar staff, a piano staff, and a bass line staff. The guitar part includes a complex melodic line with various techniques like "15ma", "loco", "P.H.", and "w/ bar". The piano part consists of a steady accompaniment with "P.M." markings. The score is divided into three systems, each with a guitar staff, a piano staff, and a bass line staff.

[illegible]

Verse

C#5

A5

think it's fun - ny, a col - lege prank. \_ Go - ing in - sane \_ for some -

Gtr. 3

w/ bar

(9) (9) -2

Gtrs. 1 & 2

P.M. P.M.

6 4 4 4 4 4 4 4 4 4 4 4 4 4 2 0 0 0 0 0 0 0

Gtr. 3 tacet

B5

thing to drink. \_ Feel a lit - tle dry. Oh, I

Gtr. 1

P.M. P.M. P.M.

0 0 0 0 0 0 0 0 4 2 2 2 2 4 2 2 4 4 2 4 6 4 6 4

Gtr. 2

P.M. P.M. P.M. P.M. P.H.

0 0 0 0 0 0 0 0 4 2 2 2 2 4 2 2 4 2 4 2 2 2 4 5

C#5 Asus#4

could - n't care \_\_\_ what you think of me, \_\_\_ 'cause some - bod - y put some - thing

P.M. -----] let ring -----]

6 4 4 4 4 4 4 4 4 6 4 4 5 4 4 0 2 2 0 4 4 2

P.M. -----] P.M. ----] P.M. ----] P.M. P.M.

6 4 4 4 4 4 4 6 4 4 4 2 0 0 1 0 1 0 1 0 0 2

A B5 A5

in my drink. \_\_\_ I can't think. \_\_\_ Hey, dude,

8va -----] loco

T 12 T 24

4 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

P.M. ----] P.M. -----]

2 0 2 0 2 0 2 0 0 0 4 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

B5 C#5

give me a drink, \_\_\_\_\_ yeah. It feels like

P.M. -----

P.M. ----- P.M. P.M. P.M.

**Chorus**

D#5 B5 C#5 A#5

some - bod - y put some- thing, some - bod - y put some- thing in my drink. \_

Gtrs. 1 & 2 Rhy. Fig. 3 End Rhy. Fig. 3

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (3 times)

D#5 B5 C#5 A#5

Some - bod - y put some- thing, some - bod - y put some- thing in my drink. \_

D#5 B5 C#5 A#5

Some - bod - y put some- thing, some - bod - y put some- thing in my drink. \_

D#5 B5 C#5 A#5

Some - bod - y put some- thing, some - bod - y put some- thing in my

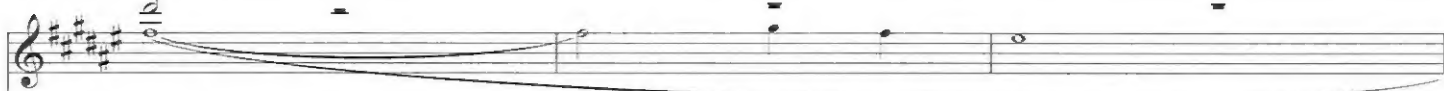
# Outro

Gtr. 1: w/ Rhy. Fig. 3 (1 1/2 times)

D#5

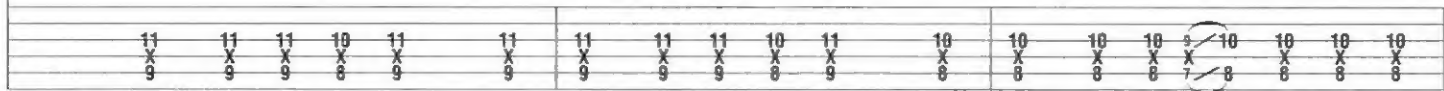
B5

C#5



drink.  
(Woh. \_\_\_\_\_)

Gtr. 2



A#5

D#5

B5

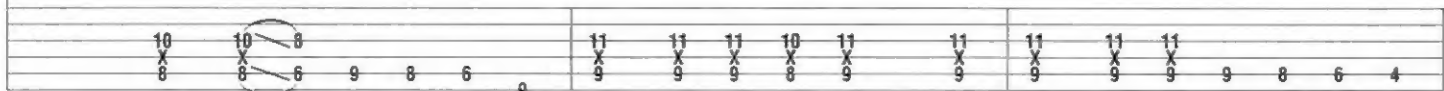


woh.) \_\_\_\_\_



P.M. -----|

P.M. -----|



Freely

C#5

A#5

F#5/C#

w/ cheering  
D#5



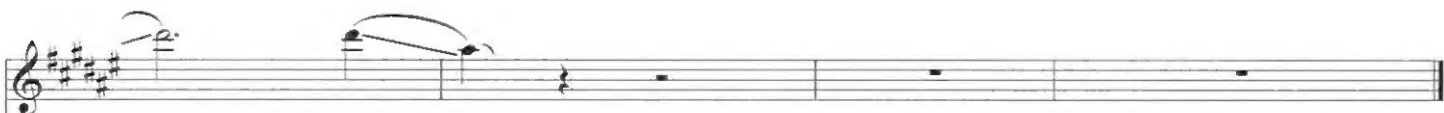
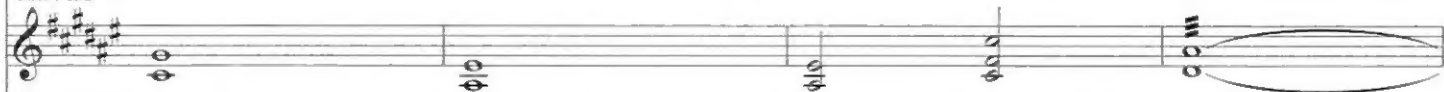
Some - thing

in

my

drink. \_\_\_\_\_

Gtrs. 1 & 2



Ow! \_\_\_\_\_

